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ABSTRACT

The revised and expanded film guide designed for educators includes annotations of over 200 films, plus a large number of program resources for intelligent film use. Selected from over five hundred films previewed from 1969, up-to-date films were chosen that would help interpret the causes of war, increase awareness of the dehumanizing effects of war, or suggest alternatives to war as the means of resolving international conflict. The films are arranged by subject categories that cover such areas as international law, nonviolent social change, world development and world community, armaments and disarmament and international organizations, the social and psychological roots of war, conscience and war, area studies and democratic processes. A variety of program aids, useful to high school and college teachers, include suggestions for planning film programs, model discussion guide and study units, a list of resources, and selected background readings. In addition, a film and book bibliography on peace is provided for elementary children. Annotations give detailed information on date of film, length of time to run, director, producer, and a brief summary of film. Feature and recommended films are identified, and all films are cross indexed by title. (SJM)

WAR. PEACE. Film Guide

ED 075310

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by Lucy Dougall

Revised Edition

ED 075310

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WAR.PEACE.
Film Guide

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INTRODUCTION

THE WAR/PEACE FILM GUIDE is intended to be more than just a carefully annotated selection of good films. One reason for preparing this guide is to help others view good war/peace films in an educational setting. It is hoped that such film programs will inspire others to act intelligently on a major task of our time—ending war.

This guide is a revision and expansion of an earlier edition. Films reviewed here were selected from over five hundred previewed from 1969 to the present. Films were chosen that help interpret the causes of war, increase awareness of the dehumanizing effects of war, or suggest alternatives to war as the means of resolving international conflict. Dated films, those of poor technical quality and tedious speeches and interviews were eliminated. A few propagandistic films were included because, if used skillfully, they have educational value.

THE WAR/PEACE FILM GUIDE grew out of years of work by the World Without War Council of Greater Seattle. We have used films in a variety of educational situations: high school classrooms, college film festivals, evening programs in churches, one-day retreats, weekend seminars and teachers workshops. In the course of this work, we became convinced that film could be an important aid in education for a world without war. Film can effectively present an idea or an historic event on a direct and personal level.

Seeing a film can stir the emotions, stimulate thought and awaken concern, but just viewing a film is not enough. Every film-maker creates a film out of a set of attitudes and values. It is thus important for the viewer (and essential for a discussion leader) to develop the critical ability to identify values implicit in the film. Whether the film emphasizes the horror of war, examines underlying problems that lead to war, or presents itself as a documentary, it will reflect a basic perspective. Some films imply that the ravages of war result solely from policies of one nation or one ideology. Often such films reinforce our very human tendency to seek scapegoats, arouse hatred, or condone violence when it is done in the name of

justice or for a cause of which we approve. Such films are not emphasized in this guide since it is our conviction that work to end war requires strengthening respect for the dignity of man. Such work is rooted in the belief that we can reason and do have the ability to work out nonviolent ways of resolving conflict and redressing injustice. We believe war, for any cause, dehumanizes those who use or justify violence as well as those who are its victims.

No single film in this guide speaks to all the dimensions of the problem of ending war. The films are divided into the categories, which, taken together, constitute a body of thought which could help end war. These subjects are: International Law, Nonviolent Social Change, World Development and World Community, Armaments and Disarmament and International Organizations. In addition, there are films on the Social and Psychological Roots of War, Conscience and War, Area Studies and Democratic Processes. An excellent companion to this film guide is the paperback book, **To End War**, by Robert Pickus and Robert Woito (New York: Harper & Row 1970). **To End War** deals substantively with the same categories in an effort to identify the ideas and activity most likely to lead us away from war.

One such activity could be the intelligent use of war/peace films. It has been our experience, however, that a film like *The War Game* (which deals primarily with the horror of nuclear war) can reinforce an individual's sense of helplessness. It should be followed by a discussion of ways in which conflict situations can be resolved without warfare. But even film programs which use aids like the discussion guides (Chapter II) may not be sufficient. Another effective way of using *The War Game* is to make it part of a weekend introduction to work for a world without war. The World Without War Council of Greater Seattle has developed a complete set of materials for a weekend of activities including two films; the weekend World Without War Game is an example of a group learning process which overcomes feelings of helplessness and leads to active involvement in continuing programs. (See page 27 for a description of **The World Without War Game.**)

This guide should also be useful to high school and college teachers wishing to supplement course materials with films, to religious program coordinators planning film series or individual showings and to others planning similar programs. Such individuals will find the 200 films listed in this guide a valuable resource. The ordering information in the back will facilitate obtaining the films from the companies and organizations which distribute them. A variety of program aids are included: suggestions for planning film programs, two model discussion guides and study units, a list of resources and selected background readings on the themes treated in the major categories.

* * * *

I gratefully acknowledge the help of Jim Leonard, Gerald Hardcastle, Betty Reardon, John Hartl, E. F. Norwood, Robert E. Peterson, Jeff Schrank, Nadine Covert and Kit Frohardt-Lane whose judgments of films and many useful suggestions have greatly aided me. I also wish to thank Tom Alkire for patiently previewing many films and Jeanne Sween for her generous help in preparing the manuscript.

LUCY DOUGALL

August, 1972

I. SUBJECT INDEX OF FILMS

The films included in this edition of **The War/Peace Film Guide** are listed here by subject. Readers should use this index and the descriptions of the films in Chapters II and III to select the best film for their purposes, educational goals and specific audiences. This index should be especially helpful in planning a film series on one subject or on a variety of subjects related to the problem of ending war. An alphabetical list of films begins on page 121 and the organizations and companies which distribute these films are listed on pages 113 to 119. In this index, feature films are marked (F) and especially recommended films are marked (*).

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II. FILM PROGRAM DEVELOPMENT AIDS

1) *Film Program Suggestions*

Suggested Uses of Films:

1. *School or college classroom*

A single film can be effectively introduced into a unit of study using a discussion guide (for example, see the study guide for Hiroshima/Nagasaki: August 1945, p. 13).

A series of films may be used as part of a study of a particular subject: for example, see the use of films in the World Without War Game, p. 27. Another approach is to use three different films on the same subject; an example of this is given in the study of the Algerian Revolution, pp. 18-20.

2. *Evening Programs in Churches and Organizations*

Both short and feature films can be used to stimulate discussion, explore new topics and induce group motivation to work on a particular subject. The planning ideas below and the subject index should be particularly helpful in planning such single evening viewings.

3. *A Film Series*

Showing one film weekly for 4-6 weeks enables the program leader to introduce a variety of ideas, present different points of view and both introduce a problem and suggest ways of resolving it. When thoughtfully planned for, a film series can produce the motivation and the basic knowledge to work on a specific war/peace problem.

4. *One Day Retreats or Weekend Seminars*

Getting away from the usual setting in which people meet frequently helps produce discussion. Retreats are especially useful in getting a group such as teachers to come together and concentrate on a specific subject. A retreat for teachers to study the use of film in teaching about war/peace issues can produce an effective school film program. In many cases a full weekend can be usefully planned to introduce a wide range of subjects. The World Without War Game is

an example of a weekend planned to study the problem of war and to consider alternatives to war as the means of resolving international conflict. The Game Weekend requires intensive study and close interpersonal interaction.

Suggested Planning Ideas:

Preview the film first to make sure it is appropriate for your audience and to anticipate any technical difficulties. Since most distributors will make films available for previewing either free or at reduced rates, it might be a good idea to preview two or three films and select the one that best suits your purpose. Check public libraries and university film libraries in your area for convenient sources.

Prepare a discussion guide which will include the primary ideas and questions raised by the film. A discussion leader is essential to focus discussion and to raise related issues. Where the film's content suggests a need for action in the community, the leader should be prepared to discuss activities which will build on the program.

Provide background literature. Most film programs do not provide enough time to go fully into the issues. Therefore it is advisable to supply printed material which gives additional information, describes action taking place in the community, suggests ways for people to get involved and provides a bibliography of relevant books and articles. (*To End War* includes over 600 annotated listings of war/peace books and publications and is a particularly useful resource.)

Consider room arrangements and program format. They are important parts of a film program. Be experimental. For example, you might: arrange chairs around tables with candles and ashtrays in a "coffee house" atmosphere. Have coffee served at the tables after the film. Light the candles so that a mood will not be broken by switching on the lights. In addition, you might have a discussion leader at each table who has previewed the film and is prepared with a discussion guide. You could have two or three opposing positions represented in a debate or dialogue about the subject of the film to get general discussion started. An individual who has a level of competence or point of view of interest to the group can be invited to introduce the film. An exciting evening of film viewing can also be combined with having members of the audience take part in scenarios or simulation games related to the film, such as "Vietnam Negotiations," available from the World Without War Council, Seattle, or "Decision Makers," available from the American Friends Service Committee, New York. Audience evaluation forms are frequently helpful in getting the audience to reflect about the materials presented on the screen, not just experience them.

2) *A Sample Discussion Guide*

"HIROSHIMA–NAGASAKI, AUGUST 1945"

16 minutes, black and white
Suggested for grades 10 and up

Produced by Erik Barnouw, Center for Mass Communications, N.Y., N.Y.
A film study guide prepared by the World Without War Council of Greater Seattle

Summary of the Film

"Hiroshima–Nagasaki, August 1945" condenses nearly three hours of footage taken by Japanese cameramen during the days following the U.S. atomic bombings of these two Japanese cities. For twenty years the film footage was classified "secret" by U.S. military authorities and was withheld from public viewing. This short film is a devastating record of the suffering and death inflicted on the civilian population of Hiroshima and Nagasaki.

Note to the Teacher or Discussion Leader

Few films convey the terrible effects of atomic weapons as realistically as does "Hiroshima–Nagasaki, August 1945." This film can be effective in providing viewers with a reality of warfare that is often difficult to get. However, because of the emotions generated by scenes of physical pain and suffering and because of the complex issues introduced, we urge that the film not be used by itself. Instead we strongly recommend its showing within the context of studying either (1) the effects of nuclear weaponry and war, or (2) background of the decisions leading to the use of the atomic bomb. As with any educational film, previewing is essential to ensure the most productive use of "Hiroshima–Nagasaki, August 1945." For suggested readings, texts, and related films, see the "Supplementary Materials" listed on pages 16 and 17.

Initial Discussion

Immediately following the film, viewers are likely to be stunned. One good way to begin discussion might be to start with questions like these:

–Why do you think this film was banned for twenty years?

–Do you think the showing of this film should be limited to certain age groups?

Another way is to begin with quotations from the film for discussion:

–"People died without weeping."

–"In the rubble, children placed signs, 'Sister, where are you?' "

–"As people died from radiation sickness, the cities were blanketed with flowers."

–"I think if I am in Hell, it is like this."
–"Now I am become death, the destroyer of worlds."

Factual Review Questions

About how many people were killed in each explosion? Why is the exact number unknown?

How many days elapsed between the first bomb and the second? between the second and the end of the war?

Other than by blast and heat, how do nuclear weapons cause death? What are the long range effects of the use of nuclear weapons? How powerful are today's nuclear weapons compared with that of Hiroshima?

U.S. Decision To Drop the Bomb

An exploration of the factors relating to the decision to drop the atomic bomb is presented in the film "Decision to Drop the Bomb" and in reading selections in *The Limits of War* and *Hiroshima: A Study in Science, Politics, and Ethics of War.* Another device for involving students or group members in this crucial decision is to use the dramatization entitled "The U.S. Decides to Drop the Bomb." This seven part dramatization was compiled from the actual words of the people involved in the decision. (See "Supplementary Materials" section for more information on the above resources.)

The following questions can only be answered in conjunction with some outside study concerning the use of the bomb because the answers are not contained in the film.

What were the alternatives facing the U.S. decision makers in the Spring of 1945?

What were the primary factors which influenced the decision makers to decide to use the bomb?

In the final analysis the decision was based primarily on military necessity. The making of an important decision such as this is always a complex process which must take into account short and long term consequences.

Consider this quote from a memorandum from a group of scientists who worked on the bomb. These issues were brought forward prior to the actual decision.

> *"It may be difficult to persuade the world that a nation which was capable of secretly preparing and suddenly releasing a new weapon, as indiscriminate as the rocket bomb, and a thousand times more destructive, is to be trusted in its proclaimed desire of having such weapons abolished by international agreement.*
>
> *From this point of view, a demonstration of the new weapon might best be made, before the eyes of representatives of all the United Nations, on a desert or a barren island. The best possible atmosphere for achievement of an international agreement would be if*

America could say to the world, 'You see what sort of weapon we had but did not use. We are ready to renounce its use in the future if other nations will join us in this renunciation and agree to the establishment of an efficient international control.'"

Should the U.S. have asked for an advisory opinion from respected international lawyers before deciding to drop the atomic bomb?

What was the American reaction to the dropping of the bomb on Japan? *What do you think would have been the American reaction if the bomb had been dropped on Germany?* What was the reaction to the fire-bombing of Dresden, Germany?

Do you think Allied demands for "unconditional surrender" prolonged the war with Japan? What fears might that demand provoke in a nation?

Moral Issues

Traditional standards for the right conduct of warfare (including the Rules of War as set forth in the 1907 Hague Convention and the religious 'just war' criteria) expressly prohibit acts of war against civilian non-combatants.

Rules of War–following the Hague Convention of 1907

–POWs must be humanely treated.
–The use of poison or poisoned weapons is prohibited.
–It is forbidden to kill or wound an enemy who has surrendered.
–The attack or bombardment, by whatever means, of undefended towns, villages, or buildings is prohibited.
–When occupying an enemy's territory, civilian honor, rights, lives, property and religious convictions and practices must be respected.
–"Volunteer corps" (or guerrilla fighters) have the same rights as armies.

"Just War" Criteria–traditional religious criteria

–It must be fought on the authority of the ruler.
–The cause must be just.
–Those who fight must have a right intention.
–The war must be fought by proper means.
–The war must be a last resort, all peaceful attempts at solution having failed.
–The war must offer the possibility that the good achieved will outweigh the evils the war would involve.
–The war must be fought only where there is a reasonable hope that justice will be victorious.

Can nuclear weapons be employed in such a way as to distinguish between combatants and non-combatants? *In a guerrilla war can civilians*

and soldiers be differentiated? Do you think it possible today to conduct warfare according to the laws of war and the 'just war' criteria?

Conventional bombing raids on Tokyo, Japan and on Dresden and Hamburg, Germany, killed more civilians than did each atomic bomb. *Did this practice make it easier for Americans to accept the "morality" of using the atomic bomb?* Has U.S. conduct in the war in Vietnam been "moral" because we have refrained from using nuclear weapons?

The U.S. failed to vote in favor of a 1960 UN resolution against the use of nuclear weapons and the U.S. opposed adding massive civilian bombing and chemical weapons to the list outlawed by the Geneva Convention of 1949. *Why did the U.S. oppose these resolutions?*

Alternatives To War

A common justification for going to war and using weapons of mass destruction is that there is no other way to resolve the conflict. *What are some alternative methods for building an international climate in which conflicts could be resolved without recourse to war?* For example, how could the UN be strengthened to provide security from war for all nations? What would this require in actions by the United States?

In the 1930's the U.S. Army was sufficiently disarmed so that wooden rifles and mock-ups of airplanes had to be used in training.

–Did this situation have anything to do with the coming of World War II?

–Will unilateral action to limit the military power available to the United States, while other nations continue their full military power, help to achieve world peace?

In 1971 the U.S. unilaterally renounced all biological weapons. Three months later the USSR indicated a similar policy, and in April, 1972 seventy nations signed a treaty banning production, use or stockpiling of biological weapons. *Because it outlawed a whole class of arms, this measure is the first true disarmament agreement since World War II.* From this example devise a strategy for the U.S. to work for international agreements that can help end war.

Supplementary Materials

Readings: **Hiroshima: A Study in Science, Politics and the Ethics of War;** set of five student booklets with teacher's guide: $6.00 from Addison-Wesley Publishing Co., Sand Hill Road, Menlo Park, Calif. 94025.

Hiroshima by John Hersey traces the memories of six survivors of the blast, 75¢, paperback, Alfred H. Knopf, Inc. 1946.

The Limits of War. Covers Atomic Bomb, Nuremburg trial, etc.

35¢, American Education Publications, Education Center, Columbus, Ohio, 43216.

Peace is Possible. A reader on world order focusing on the eradication of war. Edited by Elizabeth Hollins. $3.75, paperback, Grossman Publishers, Inc., 625 Madison Avenue, New York, N.Y. 10022.

"The Human Person and the War System" #1, 1970, Intercom. Especially for the teacher. $1.50. Center for War/Peace Studies, 218 E. 18th, New York, N.Y. 10003.

The U.S. Decides to Drop the Bomb" a dramatization prepared by The World Without War Council, 1514 N.E. 45th Street, Seattle, Washington, 98105.

To End War: An Introduction to the Ideas, Books, Organizations and Work by Robert Pickus and Robert Woito, $1.50 from World Without War Publications, 7245 S. Merrill Ave., Chicago, Illinois 60649.

Related Films: *The Age of Megaton, Hiroshima Decision, Was the Use of the A-Bomb Necessary?, The Decision to Drop the Bomb, The War Game, Fail Safe, Dr. Strangelove, Seven Days in May.*

3) *A Suggested Study Unit*

Title: "Algeria–A Case Study in Revolution: Examining Alternatives to Violent Social Change"*

Summary:

Peace education requires, as one commitment, understanding how peaceful channels may be opened and how well-conceived programs may be built for needed change in developing countries. Exploration of alternatives to violent revolution for social change movements, therefore, is an essential area of study.

The Algerians' struggle to rid their country of French colonial rule (1954 to 1962) provides a dramatic example of violent revolution. Study of the causes and consequences of the Algerian war offers many insights into contemporary revolutionary situations–especially in Southern Africa.

Where popular demands for justice and social change are frustrated by oppressive regimes controlled by colonialist minorities, the only alternative to continued deprivation and exploitation of the majority often appears to be revolution. And historically, more often than not, this has meant bloody and protracted conflict and the emergence of a new, nativist but usually authoritarian government which tends to employ methods not dissimilar from the former oppressors.

The educational combination of documentary films, source readings, and classroom simulations can bring alive the tragedy of the Algerian struggle in a way that facilitates learning about social change.

Purposes:

The purposes of this unit are to:

learn what actually happened: the conduct of conflict and both sides employing terror and reprisals; the effects of this in Algeria and in France; the growth of extremism and weakening of the moderates; the end political results.

question the efficacy and the morality of violent revolution: whether the terrible costs (at least 250,000 dead and the brutalization of survivors on both sides) justify the results.

explore how the conduct and outcome of the conflict might have been altered had principles of reason and humanity been applied (e.g., had the French responded to Arab grievances by enacting economic and social reforms OR had both sides restricted their warfare by agreeing not to harm innocent civilians) and had political alternatives to warfare gained support (e.g., proposals by Camus and others for a French policy of reconciliation based on the confederate system of the Swiss cantons).

*prepared by James W. Leonard and Lucy Dougall of the World Without War Council of Greater Seattle.

view the struggle in the larger context of the world community: what should the United Nations have done and why did the UN do nothing?

enable the student to think constructively about similar contemporary problems: to apply the lessons of Algeria to current conflicts: especially those in Rhodesia, Angola, South Africa.

Films: (use one or several)

Algeria (27 min., b & w, produced by National Film Board of Canada) Covers causes and major events of the Algerian Revolution: excellent as educational case study of the "third world" revolutionary process. Both French and Muslim Algerian attitudes are fairly portrayed; the pressures of population, poverty and unemployment among the Arabs are contrasted with the privileged life of Europeans in Algeria. The film stresses how refusal to redress Muslim grievances increased popular support for the rebels which then was met with ever harsher repression by half a million French occupation troops.

Algeria: What Price Freedom? (54 min., b & w, produced by NET) A fairly objective American documentary treatment of the conflict. This film, sympathetic to the Algerians' struggle and aspirations for independence, questions the cost paid by the people to throw off the colonial yoke.

The Algerian War (150 min., b & w, produced by Yves Courriere and Philippe Monnier—not yet available in 16 mm) A documentary culled from all the available archives: the film departments of the French Army, the National Liberation Front (FLN), and from film makers around the world. Although ten years passed between the end of the fighting and the showing of this film (1972), it stunned French audiences with shame and fear—shame that so little was done for so long to end a war which was never officially known as such, and fear which made all Frenchmen, whether indifferent, ignorant, or involved, overlook so many crimes and so much stupidity.

Battle of Algiers (123 min., b & w, directed by Gillo Pontecorvo) This exceptional film is a documentary-style reconstruction of events in the streets of Algiers between 1954 and 1957. Although a devastating comment on the tragedy of war, whether it can be termed an anti-war film is debatable. War is depicted as an atrocity, but the historical situation appears to be one in which there was no alternative. The viewer is left to decide if the violence of revolution is ever defensible.

Selected Source Readings:

Resistance, Rebellion, and Death, Albert Camus, Modern Library, 209 pp., 1960. See especially pp. 81-115 on "Algerian Reports." Camus criticized extremists on both sides from a position of sanity, humanity, and nonviolent alternatives.

A Dying Colonialism, Franz Fanon, Grove Press, 181 pp. An account of the Algerian struggle which covers civilian victims, the dehumanizing aspects of the colonial system, and the response of the revolutionary guerrilla.

Algeria: The Realities, Germaine Tillion, Alfred A. Knopf, 1958. A discussion of the conflict and alternate proposals for its resolution written during the struggle by one who was personally involved.

Revolution and Violence, Mulford Q. Sibley, Peace News Reprint, 7 pp., 1964. Argues that "all violence is reactionary," that violent revolution is an impediment to achieving democratic and human goals, whether in this society or in developing nations.

"The Human Person and the War System," *Intercom*, Jan-Feb 1971, 72 pp., edited by Betty Reardon, Director of the School Program, The World Law Fund. Covers war crimes, the dehumanizing aspects of war, and presents the "Kohlberg" framework for moral judgment.

To End War: An Introduction to the Ideas, Organizations and Current Books, Robert Pickus and Robert Woito, Harper & Row, 332 pp., 1970. Note especially pp. 1-15, "War Strategies and Causes" and pp. 148-64, "Social Change: The Nonviolent Approach."

Suggestion for Student Involvement

One way for students to become directly involved with study of the Algerian war is for the teacher to develop a simulation/scenario in which students either read or act out the views of actual persons on different sides of the conflict–for example:

a leader of the Algerian rebels, Ben Bella (or Franz Fanon)
the "Right" in France in the person of the French Military
the "Left" in France, Jean Paul Sartre
the moderate voice of the French Algerians, Albert Camus
the 5th Republic Government, Charles DeGaulle
the "pied noir" European settler

Scenarios can be developed from the films or from the suggested readings in which the various viewpoints can confront one another in a simulation based on the actual words of participants.

Another way is to structure one or more debates between two or more students, again using the actual words and arguments of the real participants in the conflict.

4) *A Sample Film Program on Conscience and War*

"INTERVIEWS WITH MY LAI VETERANS"

22 minutes, color, 1970
Suggested for grades 10 and up

Directed by Joseph Strick; photography by Haskell Wexler and Richard Pearce
A film/study guide prepared by World Without War Council of Greater Seattle

Summary of the Film

On March 16, 1968 a company of U.S. troops, supported by artillery and helicopter gunships, assaulted a South Vietnamese hamlet, My Lai. Instead of the Viet Cong battalion they had been told would be there, they found only unarmed and unresisting old men, women, and children, and they proceeded to kill them. Though no one will ever be sure how many died, the U.S. Army set a figure of 347 while other sources estimated upward of 500. Lt. William L. Calley, a platoon commander, later was court-martialed and convicted for his actions at My Lai.

This film examines what happened and why through interviews with five enlisted men who served in Lt. Calley's platoon and who participated in the action at My Lai. The interviews were conducted two years after the incident took place.

Note to the Teacher or Discussion Leader

By examining what happened at My Lai, this film can be an aid in exploring issues of morality and questions about where responsibility for such actions must rest. Some cautions however: young people may tend to identify with the men who are interviewed; also, the film is skillfully edited and the viewpoint of the film makers is revealed only toward the conclusion (wherein the interviewer asks one of the men, "How can we prevent incidents like My Lai?" and he responds, "By getting out of Vietnam.").

Most of the discussion questions below cover information and material not contained in the film. We have tried to present some of this information in capsule form (e.g., synopsis of the Rules of War), but we do not suggest this guide as a substitute for a more in-depth study of the various issues noted here. In fact, we urge anyone who would use this film as a teaching device to obtain and read some of the readings listed in the "Supplementary Materials" section at the end of this guide.

Discussion that follows the showing of this film may reveal that some viewers recall only portions of the film's content while others comment they would like to see it again. For these reasons, it might be useful to view the film again, a day or several days later. Of course, as with all films, it is important that the teacher or discussion leader preview "Interviews

with My Lai Veterans" well before using it in class or with a discussion group.

Initial Discussion: Reactions of the Viewers

Were these interviews "real"? That is, were they spontaneous or were they rehearsed?

How do you feel about the men in the film? Were there any you particularly liked? Do you identify with any of these men? Would you consider these men to be good soldiers, average, war criminals?

According to what these men said, what do you think really happened at My Lai? Who was killed? Were there many? How were they killed?

More than a year and a half passed from the time of the incident until information about what had happened at My Lai became public. What do you think are the reasons for this?

Comments of the Soldiers

How did these men feel about what they had done?

"We didn't think it was anything special. It's happened before and it will happen again."

"Even if they were considered beasts, a water buffalo or a piglet would have fared better. Even if only one infant had been killed, that would be enough."

"We were told to do it, and we did it."

Why did it happen? What are some of the reasons the men who were interviewed gave? Revenge? Superior orders? Dehumanization of the enemy?

"Our orders were that this was a search and destroy mission. The area was full of VC. Everyone was to be killed."

"It seemed like it was the right thing. Everyone was doing it."

"Pretty soon you get to hate these people. You don't know which are your enemies and which are your friends. So you begin to think they're a your enemies."

"Our fficers said: 'This is your chance to get back at them for killing your buddies.' "

"You give these people names to depersonalize them. They become dinks and slopes and slants and gooks, and you begin to say, and believe, 'The only good dink is a dead dink.' "

"The Lieutenant told me: 'If you don't kill her, you can be shot yourself.' "

"The Vietnamese are a funny people. They don't care if they live or die."

What Criteria For Conduct in War?

The international laws of war are contained in a series of treaties, including twelve Hague and Geneva Conventions, which are United States law by virtue of Senate ratification. These laws say that all is not fair in war, that there are limits to what belligerents may do. U.S. Army Field Manual 27-10 is the basis for instruction of all U.S. soldiers of right conduct in war. Among other actions outlawed by international law, it lists: "... murder, ill-treatment or deportation to slave-labor or for any other purpose of civilian population of or in occupied territory .... killing of hostages, plunder of public or private property, wanton destruction of cities, towns, or villages, or devastation not justified by military necessity." The Army Manual states that "every violation of the law of war is a war crime."

But in guerrilla war one cannot readily differentiate between combatants and non-combatants. Irregular troops wear no uniforms or identifying insignia. Women and even children in Vietnam have planted mines and booby traps. Villagers have been forced (by threat of death to their children) to aid Viet Cong military projects.

The Viet Cong has a record of atrocious conduct toward civilians. My Lai seems numerically insignificant compared with the massacre of thousands in Hue during the 1968 Tet Offensive, or when the Viet Cong overran Quang Ngai hospital and shot doctors, nurses, and bed-ridden patients. It is very difficult for soldiers to act humanely when dealing with an enemy like that.

Yet all U.S. troops in Vietnam received "information cards" stressing "humanitarian treatment and respect for the Vietnamese people." Command directives instructed troops to "use your firepower with care and discrimination, particularly in populated areas" and called for protection of civilians.

–How does a soldier reconcile the contradictions between, on the one hand, the laws of war and command directives, and on the other, the character of the war and the actions of the other side?

–Are the laws of war applicable to guerrilla war? In a situation like Vietnam, is it possible to discriminate between combatants and non-combatants? How might the laws of war be revised? What basic moral or ethical standard can we employ to judge the conduct of warfare?

–What is the difference between the My Lai incident and other aspects of the Vietnam war, i.e., massive bombing raids, shelling of civilians by both sides, use of defoliants and napalm, assassination of village leaders and their children? Are these war crimes?

Questions of Responsibility

In 1945 the U.S. brought Japanese General Yamashita to trial because men under his command had committed war crimes against Filipino citizens. His defense was that he had not ordered his soldiers to do what they did Nevertheless, Yamashita was held responsible for his men's actions, and he was convicted and executed.

In 1946 an International Tribunal found nineteen Nazis guilty of war crimes. Their defense was that they were following higher orders. The Tribunal ruled there is a point, even in war, at which obedience must defer to morality. The Nazis were convicted and sentenced to death or imprisonment. The Nuremberg Principles state: "The fact that a person acted pursuant to order of his Government or of a superior does not relieve him from responsibility under international law, provided a moral choice was in fact possible for him."

Although Lt. Calley has been the only person convicted in the My Lai case, the larger question remains: **WHO IS RESPONSIBLE?**

–*the soldiers?* They are required to obey orders. Can they judge when an order is illegal? Was a moral choice possible for soldiers at My Lai?

–*the officers?* They gave the orders and set examples of conduct for the soldiers. Were the officers only carrying out higher orders?

–*the higher chain of command?* Did they look the other way when informed of massive killing of civilians? Like General Yamashita, can they claim they did not order these actions?

–*the policy makers?* Are policy makers accountable for what happened at My Lai as the Nuremberg Principles held Nazi policy makers responsible?

–*the individual citizen?* What is his responsibility? Does loyalty to the nation require unquestioning obedience to its authority? Is civil disobedience ever justified? Under what conditions?

Do "war crimes tribunals" which examine atrocities of only one side, in a war characterized by such behavior on both sides, serve moral ends?

Is there a way to civilize war or must our goal be to end war?

The Reaction of the American Public

The trial of Lt. Calley provoked outrage among many Americans that the U.S. Government would send a man to fight and then put him on trial for doing his duty. Although some people felt that even a soldier in combat has no right to kill defenseless civilians, many wondered why My Lai should attract attention since such incidents regularly happen in war. Others felt Calley had been unfairly singled out and should not be blamed.

–What are the reasons for this reaction? Is it a feeling that the Government has betrayed the soldiers? Dissatisfaction with the way the war

has been fought? A lower regard for the lives of Vietnamese than for American lives? A belief that Calley is being used as a 'scapegoat'?

One poll asked questions about a hypothetical situation: soldiers in Vietnam are ordered to shoot all inhabitants–men, women and children–of a village suspected of aiding the enemy. When asked, "What do you think *most* people would do–obey orders and shoot, or refuse to shoot?," two-thirds of the respondents believed "most people" would follow orders and shoot. A smaller proportion, but still a majority, said they themselves would shoot.

–How do you account for this response? Do you believe a majority of Americans think that authoritative orders are exempt from the demands of individual conscience, from ethical standards of what is right and what is wrong?

–What would you do in this situation? Why? How would you justify your actions?

(NOTE: one technique for involving students in a way that can personalize the issue is to poll them, using the preceding hypothetical question, *prior* to showing the film. Later discussion might then compare their responses with those reported in the article by Kelman and Lawrence from *Psychology Today*–see "Supplementary Materials.")

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Supplementary Materials

Readings: "American Response to the Trial of Lt. William L. Calley," by Herbert C. Kelman and Lee H. Lawrence, *Psychology Today*, June 1972 (contains the above mentioned poll)

"The Human Person and the War System," edited by Betty Reardon, *Intercom*, Jan./Feb. 1971 (sections on Nuremberg, My Lai, Dissent, Conscience and War written especially for the teacher)

The Limits of War: National Policy and World Conscience, American Education Publications, 1970. 63 pp. 40¢ (good on Nuremberg)

The Military Half; An Account of Destruction in Quang Ngai and Quang Tin, by Jonathan Schell, Vintage Books, 1968. 212 pp. $1.65 (an eye-witness view of the war in the province in which My Lai is located)

"Mylai," by Seymour M. Hersh, *Harper's Magazine*, May 1970 (a thorough account of all that happened; see also *My Lai 4: A Report on the Massacre and its Aftermath*, Random House, 1970. 210 pp.)

"Nuremberg and Vietnam: Who is Responsible for War Crimes?" by Telford Taylor, *War/Peace Report*, Nov. 1970 (a disquieting analysis; see also *Nuremberg and Vietnam: An American Tragedy*, Quadrangle Books, 1970. 224 pp.)

"Should We Have War Crime Trials?" by Neil Sheehan, *The New York Times Book Review*, March 28, 1971. (a thoughtful essay raising many questions)
"Songmy: War Crimes and Individual Responsibility—A Legal Memorandum," by Richard A. Falk, *Trans-Action*, Jan. 1970 (prepared by an expert in international law)

Related Films: *The Andersonville Trial, Judgment at Nuremberg, Trial at Nuremberg, Telford Taylor on Vietnam and Nuremberg, Obedience.*

5) *A Weekend's Activities*

"THE WORLD WITHOUT WAR GAME"—USING A FILM AS PART OF A WEEKEND EXPERIENCE

"The World Without War Game" is designed to acquaint a group of 30 to 40 people with the dangers of war and the realities of world conflict and to motivate them to work constructively for a world without war. This intensive approach to peace education compresses into a single weekend simulation games, films, drama, fictional readings, rapid-fire narrative presentations, small group discussion, and sharing of feelings and attitudes.

Participants begin the weekend by playing a team conflict simulation game. By playing roles in a game (Soldier, Supreme Commander, etc.), they become aware of how real life roles inhibit creative responses to conflict and how unconscious acceptance of authority often predetermines our actions. The game produces hostility, frustration, and stress—analogous to what happens in international conflict situations that may lead to war.

Immediately following the game, the film *The War Game* (or, as an option, *Hiroshima-Nagasaki, August 1945*) is shown. Having experienced group conflict in a "game," the emotions of players are deliberately reinforced by a film which graphically portrays the chilling consequences of "real" war, in this case, nuclear war.

Initial reactions to the film often are those of stunned silence and great uneasiness. To deal with common reactions of horror and hopelessness, participants break into small discussion groups where they are encouraged to express freely all the emotions stirred by the game and film. This process is an important element in enabling people to come to grips with the nature of war and how wars are initiated.

The rest of the weekend then leads through information about the current state of weapons development; the role of the active citizen in society; initiative action this country could take for peace (such as steps to reduce the arms race or to strengthen the United Nations); and concludes with participants planning specific actions or programs they can undertake to begin work on ending war.

All segments of the weekend are punctuated with free time for participants to get to know each other. In this way, they experience a sense of community with others concerned about the survival of the human race. This process of building a miniature community teaches about basic values, conflict and its resolution, accepting human diversity, and other elements necessary for creating a viable world community.

"The World Without War Game" has been adapted for use in high schools, and is designed flexibly so that appropriate substitutions or additions may be made. Basic materials, attractively boxed, are available for $10.00 from the World Without War Council offices.

6) *"The War Game": A Discussion Guide*

Length: 50 min.	Contemporary Films
Rental Fee: $75	1714 Stockton St.
Grades 10 and up	San Francisco, Calif. 94133

Peter Watkins wrote, produced and directed "The War Game" for the British Broadcasting Corporation in 1965. The BBC was so frightened by its impact that the network refused to show it and has forbidden its release to television service anywhere. It is the first film ever made on the subject of the nuclear balance of terror, the only one to confront the viewer with the results of nuclear war.

Watkins believes that the governments in Britain, the U.S., France, and the Soviet Union feel confident that the balance of nuclear power is a viable international policy. "The bomb," he says, "has been totally accepted and doesn't even figure as a political issue any more. There's a blanket of silence about it. It's not a general conspiracy. It's a consensus, and fear. Television is the most powerful, stimulating medium of public awareness. Yet in our pre-War Game research we discovered that there'd never been more than a total of 4 or 5 hours on the subject in all the years of television."

The film reveals the predictable consequences of a reliance on nuclear power for security. It may be advisable to present some of the following ideas before the film is shown and to allow an interval for recovery before starting the discussion.

Questions to start discussion:

1. Why should the BBC have banned this film? BBC has suggested that the terrible nature of the film might send the public screaming into the streets as the "War of the Worlds" broadcast did in 1938. Watkins says the BBC was really afraid that the truth about the effects of nuclear weapons would panic the public and result in a massive outcry to ban the bombs.
2. If it were available for showing on the U.S. television, would similar pressures be used to ban it? What are the responsibilities of the news media?
3. How do you think the average citizen would react to seeing it on his home screen?

The range of responses may include:

–refusing to believe that the film is based on fact.

–being so overwhelmed by the film that a sense of fatality about the whole problem is adopted.

–feeling that, since the consequences are so dire, the weapons will never be used.

These reactions allow us to go on living as before, in our own private worlds, perhaps taking on more manageable issues.

4. What kinds of action might be engaged in as a response to this film?

We may feel appalled and outraged that we have allowed this to become a possibility and want to take action to prevent it. How can we?

One way is to turn, in frustration, on the makers of these policies and become instruments of hate and violence ourselves. OR, is there another way?–one which does not force you to give up basic values and which can answer the problems of achieving international order without war.

A question of values

There is general acceptance of the policy of nuclear deterrence. Military and defense-related spending is over one-half of our national budget. This policy stresses building and maintaining superior military strength and puts primary emphasis on "the Communist challenge."

–what are the values we are defending?

–can they be defended by threat or by use of instruments of extermination?

–can or should moral criteria be used in choosing a foreign policy?

Positive directions

There have been some steps taken toward a disarmed world under law: the 1963 Limited Test Ban Treaty; 1964 US/USSR Consular Convention; 1966 US/USSR Civil Air Agreement; the 1967 Outer Space Treaty prohibiting weapons of mass destruction in outer space; the 1968 Nuclear Weapons Non-Proliferation Treaty limiting the spread of nuclear weapons; the agreement on inspection to maintain a disarmed Antarctica; the 1972 Biological Weapons Treaty; the 1972 SALT agreements limiting ABM* and freezing the number of offensive delivery vehicles for ICBM's. Why haven't these agreements slowed down the arms race?

Pressures continue for making war

–Is there a built-in dynamic to the expanding weapons technology? U.S. arms budget 1960: $40 billion; U.S. 1972: $85 billion.

–Is it possible to reverse the action-reaction spiral that has taken a new jump with the construction of ABM, MIRV, Poseidon, Trident? How significant was the ABM debate?

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*ABM is an abbreviation for Anti-Ballistic Missile, MIRV for Multiple Independently Targeted Reentry Vehicle, ICBM for Inter-Continental Ballistic Missile.

–Is it possible to seek agreements and negotiations while at the same time continuing arms build-up?
–What are the prerequisites to *reversing* rather than limiting the arms race?

Alternatives

Critics have blamed Watkins for not presenting "a way out" in "The War Game." He replies that the film maker's function is to arouse people. It is the discussion leader's function to build on the concern aroused.

What alternatives have been proposed?

1. Seeking nuclear arms control while maintaining military "sufficiency" (administration position)
2. Disengagement from foreign involvement and concentration on domestic problems (*Power and Impotence* by Stillman and Pfaff)
3. Unilateral American initiatives to create an international climate where agreement on general and complete disarmament under world law can be achieved. (*Peace and the Elections, 1972,* by Lowell Livezey and *To End War* illustrate these possibilities (see page 107).)

7) *A Leadership Training Film Series: Working for a World Without War In Your Community*

This film series outlines an answer to the question: What do I need to know to work responsibly and effectively in my community for a world without war? The films present specific guidelines and answers to the problems organization leaders face as they try to engage their groups in responsible work toward ending war.

There are nine, thirty minute films in this series. The series focuses on the public discussion process which sets the limits for government policy on war/peace issues. It shows how responsible participation in that process can contribute to the fulfillment of democratic values and the achievement of a world without war. They are training, not entertaining films. They are designed for an audience which is seriously interested in a demanding learning experience. The films are used most effectively when shown in a series with each thirty minute film providing the core for a ninety minute training seminar.

PROGRAM OUTLINE: Working for a World Without War

I. Why Some do and Most do Not

A presentation of the basic assumptions behind the series. A definition of "Working for a World Without War" and a discussion with organizational leaders on why their groups do not work seriously to end war.

II. Understanding the Organizations That Do

A critical examination of groups presently involved in war/peace issues: how to understand and choose among them.

III. What is the War/Peace Field?

Alternative attempts to delimit the field, to divide it into manageable categories and a study of how an organization chooses an appropriate point of entry.

IV. A Focus: Seven Roads to Peace

What understandings can lead us across the war/peace field to a world without war? Four common, but inadequate, answers and a fifth answer, The Seven Roads to Peace, is examined.

V. Issue Politics and Context Politics

Making sense out of eighty different war/peace issues. How our feelings about current issues are shaped by our basic values, analyses and expectations. Six major contexts are examined and one is suggested as most likely to help people work creatively to end war.

VI. What Can We Do? The Problem as Organizations Face It

The role played by voluntary organizations in working for an end to war. The steps by which community organizations become responsibly involved in the problem: the specific work they do.

VII. What Can I Do? The Problem as Individuals Face It

How an individual can choose work in the war/peace field appropriate to his own abilities and beliefs. Examples of how individuals have worked for a warless world.

VIII. Frontiers: Ideas

An introduction to the field of peace research with examples of current frontier research on problems of world law, economic development, world community, violence and change.

IX. Frontiers: Choices

When, if ever, is it right to go to war? Three religious leaders and a philosopher identify the basic value choices involved and present their views of how religious institutions and moral men should respond.

Robert Pickus, instructor in this series, is known to those acting on problems of world peace as one of the most creative and effective men in the peace movement. He received a B.A. and M.A. degree in Political Science from the University of Chicago, where he later taught. After serving with the Office of Strategic Services during World War II, he was a Fulbright Fellow in England. He is a founder of the World Without War Council of the United States and a Consultant on Peace Education for the Union of American Hebrew Congregations.

This series of films was originally produced by Oregon Educational Broadcasting in cooperation with the World Without War Council of Portland, Oregon and the Center for War/Peace Studies. They are available from the World Without War Council, 1730 Grove Street, Berkeley, California 94709. A rental fee of $7.00 per film or $45.00 for the series is charged. Groups of 10 or more whose organization wishes to undertake serious leadership training may apply for a waiver of the rental fee.

III. FEATURE FILMS

Adalen 31, 1971, 115 min., color, directed by Bo Widerberg, produced by Paramount, Swedish with English sub-titles (FI* $150) A moving and visually lovely film about two families in a town in Northern Sweden in 1931 where a labor strike and nonviolent protest march end in the pointless killing of five people. Events are seen through the eyes of the adolescent worker's son, Kjell, who grows to manhood through the experience of the death of his father. Although clearly against social inequality and injustice, this film is not about polarity and implacable division; rather its moral center is a sense of unity among men. It not only shows the possibility of reconciliation and peaceful resolution of social conflict but is a touching and joyful affirmation of life.

All Quiet on the Western Front, 1930, 103 min., b&w, directed by Lewis Milestone, based on the novel by Erich Maria Remarque (UWF $52.50) A remarkable and important film. The story of a handful of young German volunteers who see their romantic ideas of war, gallantry and fatherland disappear in the squalor of World War I trenches. Although made in 1930, it retains a power and sense of humanity that make it a classic film on the folly and waste of war.

The Andersonville Trial, 1971, 2½ hours, b&w, produced for NET-TV, directed by George C. Scott (Hollywood TV Theater, apply) Saul Levitt's 1959 play recreates the 1865 war crimes trial of Confederate captain Henry Wirz, commandant of the notorious Andersonville, Ga. prison camp, who was charged with the death of 15,000 Union prisoners, dead from starvation and disease. The play has an unbelievable immediacy. Wirz declares over and over that he was simply obeying orders, that he would have been shot for treason if he had not obeyed. The prosecution pushes the court to consider the higher issues of

*See Chapter VII, "Key to Film Sources" for the name and address of the distributor abbreviated here (pp. 113-120).

conscience and morality; obeying orders meant killing the prisoners, disobeying would have saved them. The play vividly dramatizes questions of military authority versus personal conscience, fairness of a trial in which the victors judge the vanquished, supremacy of a moral law and the war system itself.

Animal Farm, 1955, 75 min., color, by John Halas and Joy Batchelor, (CF $50, color, $35, b&w) (ROA $45) (OS $16.75) A feature-length animated cartoon of George Orwell's memorable political fable in which the barnyard animals rebel against a cruel master, only to find that the revolution has brought not freedom but a new tyranny. Shows the illusions and disillusions of utopia and the ultimate failure of revolution as a means of social change. Although dated in style, it nevertheless draws important conclusions. Good for junior high age especially.

Antonio das Mortes, 1969, 100 min., color, Portuguese with English subtitles, written and directed by Glauber Rocha, produced by Claude-Antoine, Mapa, Glauber Rocha (GP $150) Rocha, foremost director of Brazil's Cinema Novo, has created a revolutionary folk-epic with mystical, operatic and melodramatic overtones out of the elements of folk-history, superstition and social injustice. Antonio, the landlord's assassin hired to kill a band of peasant rebels, joins them instead. Set in the most oppressed region of Brazil, the arid plains of the Northeast, the film is a militant call to social change. (Another film by Rocha: **Black God, White Devil**, HCW $150)

Ballad of a Soldier, 1960, 89 min., b&w, directed by Grigori Chukhrai, Russian with English sub-titles (AB $75) This beautifully photographed film is the simple story of a soldier's train journey home across half of Russia to spend a brief leave before returning to the front. On the way, he has many adventures which seem small, but together become a cumulative lament for the disorder, grief and frustration of ordinary people under the stress of war.

The Bridge, 1960, 102 min., b&w, directed by Bernhard Wicki, produced by Fono-Film & Jochen Severin, German with English sub-titles (HCW $50) The moving story of the senseless deaths of seven German schoolboys who were ordered in the last days of World War II to defend a bridge of no military importance whatever. This film has a devastating impact, especially on young people who feel most personally its powerful message.

Catch-22, 1970, 121 min., color, directed by Mike Nichols, produced by Paramount (FI $250) Although the film lacks the humanity of Joseph Heller's book and its exuberant mixture of outrageous comedy and

savage realism, it does show the army, and by inference, the war system, as a kind of systematized insanity. Yossarian is the defiant Air Force pilot who wants to get out of the war but is trapped by a mindless military bureaucracy, a general obliviousness to moral or ethical values and by the vicious circular logic that is Catch-22.

Dr. Strangelove, 1963, 93 min., b&w, directed by Stanley Kubrick (CC $150) (R16I $150) A biting and at times hilariously funny satire on the military mind, anti-communist hysteria and bumbling good intentions. The things we rely on to prevent war–nuclear deterrence, technological gimmicks, and good will–are shown to be the very ones that could lead to nuclear destruction. (A study guide to go with the film is available from the World Law Fund, 11 West 42nd Street, New York, N.Y. 10036)

Fail Safe, 1965, 111 min., b&w, directed by Sidney Lumet, produced by Max Youngstein, based on the novel by Burdick & Wheeler (CF $35) (AB $35) (ROA $35) This film dramatically shows the alarming possibilities of accidental nuclear war. A computer error results in the firing towards Moscow of Strategic Air Command nuclear bombers, so programmed that they cannot be recalled, even by the President. A decision must be made that will save the world from total nuclear holocaust.

Fires on the Plain, 1959, 105 min., b&w, directed by Kon Ichikawa, produced by Maisaishi Nagata, Japanese with English sub-titles (JAN $80) An appalling and terrifying vision of what war can do to man. The setting is Leyte, 1945, where the last remnants of the defeated Japanese army descend to murder and cannibalism to prolong survival even for a few hours. Pauline Kael says: "It is a post-nuclear film, a vision of the end, the final inferno. And oddly, when survival is the only driving force, when men live only to live, survival comes to seem irrelevant."

Forbidden Games, 1952, 90 min., b&w, directed by Rene Clement, produced by Robert Dorfmann, French with English sub-titles (JAN $80) This warm and beautiful film tells of two young French children who become playmates during the German occupation in 1940, after the little girl's parents are killed by Nazi planes strafing refugees. In the chaos of war they create their own games, collecting dead animals for their private cemetery. Their separation at the end is heartbreaking, a cruel reflection of the waste of war.

The Garden of the Finzi-Continis, 1972, color, directed by Vittoria De Sica (Italy), Italian with English sub-titles (35mm only, so far) An intensely

sad and personal film about the victims on the periphery of World War II who never saw combat but were nevertheless spiritually damaged and shaken beyond consolation. The wealthy Jewish family, the Finzi-Continis, live in an almost impossibly lovely world of calm and order, unwilling and unable to grasp the relentless closing in of fascism which ultimately leads them away to the concentration camps. Only the youth, in love with the Finzi-Contini daughter, understands and sees the growing persecution of the Jews by Mussolini, as each step is accepted and rationalized. His modesty and compassion dominate the film. The sense of unreality in the final end of the once proud family forces consideration of the moral and intellectual forces that could resist totalitarianism.

Grand Illusion, 1937, 111 min., b&w, directed by Jean Renoir, produced by Raymond Blondy, French with English sub-titles (JAN $80) This superb film cuts across lines of caste and nationality to express Renoir's love of mankind and his hope that the first World War would be the last. Set against an escape of French aviators from a German prison camp, the film shows the death of the old aristocratic code of military honor and nobility, senseless in an age of mass war.

High Noon, 1952, 85 min., b&w, directed by Fred Zinnemann, produced by Stanley Kramer (CF $35) (ROA $25) (AF $17.50) A gunman whom the town marshall has sent to prison five years before returns with his three henchmen seeking revenge. Unable to recruit deputies from among the townspeople, the marshall is left to face the gunmen alone. The issues of social responsibility and law enforcement shown here can, by analogy, illuminate similar problems facing the world community today. (A study guide is available from the World Law Fund, 11 West 42nd Street, New York, N.Y. 10036.)

The Hill, 1965, 122 min., b&w, directed by Sidney Lumet (FI $50) In a British military stockade in North Africa during World War II, prisoners are forced to climb a hill of sand in the blazing sun. The sadism in the treatment of the prisoners and the calculated breaking of their spirit calls into question the whole military system.

Ice, 1969, 132 min., b&w, directed by Robert Kramer (NEW, apply) (NYF, 16 & 35mm, theatrical only, apply) Set in the indefinite near future, the film is a grim view of young American revolutionary terrorists, supposedly coordinating a nationwide revolutionary offensive. The casual acceptance of terrorism by privileged, well-educated young people is disturbing and depressing. The film itself is as passive, mechanical and alienated as its characters; it reveals a movement concerned with immediate destructive actions but with no vision or plan for a future

society. The conspirators are joyless and resigned. They appear to prefer terrorism because it demands nothing from them as people. A good film for discussion of the dehumanizing effects of violent revolution. (A long review by Pauline Kael appeared in the *New Yorker*, Oct. 24, 1970.)

Italiano Brava Gente, 1963, 156 min., directed by Giuseppe De Santis, produced by Lionello Santi, Italian, Russian and German dialogue with English sub-titles (AB $65) This Italian-Russian production is about the Italian invasion of the Soviet Union during World War II. Filmed mostly in Russia, it follows one platoon of Italian soldiers from its arrival in the Ukraine to its humiliating retreat during the bitter winter months. War that at first seems a grand adventure soon turns into unbearable torment, and all that matters is survival. Russians and Italians, equally, are victims in the war; both suffer and both lose.

Johnny Got His Gun, 1971, directed by Dalton Trumbo, based on his 1930 story (Cin V, apply) Shocking and powerful film that leaves the viewer with a feeling of absolute repulsion toward war. The plot centers around a young American World War I victim with all of his limbs blown away, as well as his face. His growing awareness of what he has become and his efforts to communicate from his hospital bed give way to flashbacks and vivid dreams. A few years earlier, he was an eager soldier marching off to the great war . . . before that, a boy fishing with his dad. An emotional film that touches the taboo and heart-rending subject of those human beings permanently maimed by war.

The Joke, 1969, 80 min., b&w, directed by Jaromil Jires, Czech with English sub-titles (GP $150) The most shattering indictment of totalitarianism to come out of a Communist country, the film was completed just after the Soviet tanks rolled into the streets of Prague in 1968. It is an astonishingly honest and disquieting film, not just for its attack on Stalinism, but also for its uncompromising view of the hypocrisy of political turncoats and the opportunistic middle classes. Chronicling one man's journey from youthful frivolity, through political imprisonment, to a final awareness of the futility of personal revenge, it is a chilling examination of a corrupt society. (review GP)

Judgment at Nuremberg, 1961, 186 min., b&w, directed and produced by Stanley Kramer (UA/16 $150) A fictional drama of the Nuremberg trials where Nazis were tried for war crimes and crimes against humanity. There is a conscious attempt to portray the moral positions and the agony of decision making on the part of the major protagonists. The Nuremberg principles state that when a government commits war crimes, those responsible for planning and executing the policies are

individually responsible; they cannot hide behind the authority of the state. Further, the legal axiom was established that individual conscience takes precedence over the dictates of the state when such dictates are of an inhumane nature. This film is a good start for discussion of these issues. (See also page 102 for a description of the study material by Gerald L. Thorpe which appeared in *Intercom*, vol. 13, 1971.)

Kanal, 1957, 96 min., b&w, directed by Andrzej Wajda, produced by Stanislaw Adler, Polish with English sub-titles (JAN $80) In September, 1944, as the advancing German army completes the destruction of Warsaw, a small group of Polish soldiers and patriots flee to the sewers. Waist deep in filth, they become separated in the maze of canals and their terror and agony are almost unbearable. The ending is a depiction of complete defeat and the record of what human beings are capable of inflicting on one another.

King and Country, 1964, 86 min., b&w, directed by Joseph Losey (AB $65) Private Hamp, a British soldier in World War I, utterly sick of the mud, rats and dying around him, simply walks away from the war. Captain Hargreaves, assigned to defend the deserter, comes to know Hamp and begins to realize that any man, including himself, might have acted the same way. His confusion between military duty and sympathy for Hamp causes him to present an overly theatrical defense, which alienates the court. Hamp is convicted and executed. The condolence letter to Hamp's family: he died for "King and Country" is the final ironic commentary.

Lord of the Flies, 1963, 90 min., b&w, directed by Peter Brook for Allen-Hogdon Productions, based on William Golding's novel (WR.16 $125) A group of English schoolboys crash-land and are stranded on a tropical island during their evacuation from war-threatened London. The way they attempt to cope with their situation and the resulting disaster raise questions about man's basic nature, freedom and authority, institutions and violence. (A study guide is available from the World Law Fund, 11 West 42nd Street, New York, N.Y. 10036.)

Mandabi, 1968, 90 min., color, written and directed by Ousmane Sembene, produced by Jean Maumy, Dakar & Comptoir Francais du Film (GP $150) Filmed in Senegal by the outstanding African director, Sembene, this film portrays an ancient civilization in the throes of change after a century of colonial tutelage and corruption. The classically simple story tells of a man who receives a money order and how this dubious windfall threatens to destroy the traditional fabric of his life.

FEATURE FILMS

The Mouse That Roared, 1959, 85 min., color, directed by Jack Arnold, production by Carl Foreman & John Pennington (CF $35) (AB $30) "A rare example of successful political burlesque on film, having as the crux of its satire the atomic bomb and disarmament. A small country seeks a solution to its economic problems by declaring war on the United States, hoping to be defeated and to reap the harvest of economic aid the U.S. always bestows on defeated nations."* But the U.S. is, alas, defeated. The "outs" threaten the "ins" with destruction unless all agree to disarmament.

Oh What a Lovely War, 1968, 139 min., color, directed by Richard Attenborough, produced by Paramount (FI $65) The futility of World War I is revealed as the camera moves from ingeniously stylized scenes with historical personalities to realistically staged scenes in the trenches or the music hall. Through the novelty of the presentation, familiar facts from another era seem fresh, urgent and applicable today. The appeal is made to the intelligence of the viewer rather than to his emotions.

Paths of Glory, 1957, 87 min., b&w, directed by Stanley Kubrick, produced by James B. Harris (UA/16 $100) An absorbing and powerful film about a World War I French army division caught between German gunfire and the sadistic ambitions of its own commanding general. Forced to retreat, the army is disgraced and three soldiers are tried and executed for cowardice as scapegoats for official blundering. The film's impact is underscored by the fact that it was banned in France.

The Russians Are Coming, 1966, 126 min., color, directed and produced by Norman Jewison (UA/16 $150) When a Russian submarine is accidentally grounded off the New England coast, eight men are ordered ashore to find a boat to free them. The ensuing panic of the Americans, reflecting their stereotyped view of Russians as "the enemy," finally subsides as both sides join together to rescue a child. The U.S. Navy, alerted and ready to destroy the submarine, is thwarted by the citizen's escort given to the Russians by all the thankful townspeople, and they depart in peace and friendship. A warm and human comedy.

Seven Days in May, 1964, 120 min., b&w, directed by John Frankenheimer (FI $50) In the year 1974, a fictitious President of the U.S. signs an agreement with Russia for nuclear disarmament. A five-star general, regarding this act as weak and un-American, heads a Pentagon plot to overthrow the government. In the final moments of the film, the President speaks directly to the dangers of totalitarian methods and affirms his faith in democratic process and open institutions, saying this

*From the description in the Audio/Brandon catalogue.

country is strong enough to be a peace maker. Although dated in some respects, the film retains its validity as a warning against the autonomy and power of the military.

Shame, 1969, 102 min., b&w, directed by Ingmar Bergman, Swedish with English sub-titles (UA/16 $100) The year is 1971 on an island off a country that could be Sweden. A brutal civil war is raging on the mainland. This is Bergman's confrontation with war–non-political and without allegiance to one side or another. It is his look on the universe–violent and unknown–with survival a keystone of human behavior. We really never see the war as it relentlessly reaches a couple who have taken refuse on the island. But we sense its effect on them–corrosive and degrading. They are finally forced to flee again, this time to the sea and a completely unknown future. (review UA/16)

Two Women, 1961, 105 min., b&w, directed by Vittorio De Sica, produced by Carlo Ponti, from Alberto Moravia's novel, Italian with English sub-titles or dubbed (AB $75) Set in Italy during World War II, this film powerfully portrays the dehumanization of men in war by focusing on one incident: a mother and her young daughter, seeking refuse from aerial bombing, enter an old church. There they are brutally assaulted and raped by Allied soldiers. The violence done to the "two women" is terribly shocking. But in the animal-like behavior of the soldiers–raping, plundering, and destroying religious artifacts in the church, the film shows how war degrades and hardens those who fight it, until their loss of self-respect is revealed in actions devoid of any morality.

The Trojan Women, 1972, 35mm only, color, Cinerama Releasing Co. (based on Edith Hamilton's translation, Bantam paperback, 1971) Euripides' timeless anti-war play was written in 415 B.C. to sting the consciences of his fellow Athenians. Athens had just massacred the island people of Melos because they refused to give up their neutrality to join Athens in the war against Sparta. The film begins at the end of the ten year long Trojan war, with Troy in ruins. The survivors are a handful of grieving women and a small boy. The surviving of the "victorious" Greeks–an anguished herald and a weak-willed commander–are almost equally broken. The drama centers on the child, Hector's son, who is to be hurled from the walls as a final destruction of the defeated royal house. The herald who carries out the order from his unseen superiors is conscience-stricken by his role, but performs it. Helen goes free and the Trojan women are led off to the Greek ships and slavery. At a time when war was painted in terms of valiant deeds, Euripides sees only the human anguish and sorrow. Part of his tragic

view is that the lot of the victors is no happier and much less glorious than that of the conquered. Although the film is melodramatic at times, still the power of Euripides' great play comes through. (Book guide: reprint from Scholastic Teacher, 1971, Scholastic Magazines, Inc.)

Z, 1971, color, directed by Costa-Gavras, from the novel by Vassilis Vassilikos (Cin V: apply) Based on the actual political assassination of Gregory Lambrakis, celebrated Greek patriot and pacifist, in Salonika in 1963. Fast paced and exciting, the film follows the murder, and subsequent investigation by a courageous young lawyer who traces the responsibility and guilt to the highest levels of government. Though uncompromising in its exposure of the corrupt regime, the film is so dynamic that it conveys a sense of hope rather than of resignation or despair. The title means, in Greek, "He lives."

IV. SHORT FILMS AND DOCUMENTARIES

Actua-Tilt, 1961, 12 min., b&w, directed by Jean Herman (France) (P $15)* The setting is a Parisian bistro, where patrons mindlessly play pinball machines as real airplanes explode and real battleships sink. The people here are spiritually dead: no one feels or hears or communicates with anyone else. A brilliant and disturbing picture of man's callousness toward war and violence, his mechanical absorption in a materialistic world and his loss of his own humanity. (Study guide from P.)

Algeria, 1962, 27 min., b&w, produced by NFBC (CF $14) This film covers the causes and major events of the Algerian Revolution between 1954 and 1962. It is excellent as an objective, educational case study of the "third world" revolutionary process. Both French and Muslim Algerian attitudes are fairly portrayed. Pressures of population, poverty and unemployment among the Arabs are contrasted with the privileged life enjoyed by the Europeans in Algeria. After a short historical backdrop, describing French colonization of Algeria in the mid-19th century, the film stresses how refusal to redress Muslim grievances increased popular support for the rebels which then was met with ever harsher repression by half a million French occupation troops. As the narrator notes, "Terror breeds terror; a vicious circle is begun" (A study guide appears on pp. 18 to 20.)

NOTE ON FILM SOURCES

*One or more sources are noted for each film. The key to Film Sources (p. 113) identifies all of these sources, in alphabetical order according to the abbreviations.

Catalogues may be obtained upon request from most of these distributors. Most recommended for short films: Audio Film Center and Contemporary Films/McGraw-Hill. Some distributors enable you to preview films without cost.

In some cases promotional material may be obtained from the distributor. Rental prices on films frequently vary according to whether your program will be open to the public or to only a select or "membership" audience without public announcement.

The Algerian War, 1972, 150 min., b&w, produced and directed by Yves Courriere and Philippe Monnier (France) (not yet available in 16mm) A documentary culled from all the available archives: the film departments of the French Army, the National Liberation Front (FLN) and of film makers from all over the world. Although ten years have passed since the revolution, this film has stunned French audiences with shame and fear, shame that so little was done for so long to end a war which was never officially known as such, and fear which made all Frenchmen, whether indifferent, ignorant, or involved, connive serenely at so many crimes and so much stupidity.

Allegro Ma Troppo, 1962, 13 min., color, edited by Robert Enrico, produced by Paul de Roubaix (France) (P $15) (EMC $12) By the use of almost continuously accelerated motion and time-lapse photography, the city of Paris is transformed into streams of lights and its people into awkward mannequins, rushing through life at a frantic pace. The speeded up scenes of endless cars and crowds and superficial entertainments emphasize the dehumanizing effect of urban living.

And Another Family for Peace, 1971, 32 min., b&w, by Donald MacDonald for Another Mother for Peace, (AMP, apply) (FI $20) (OAV-UCC $12) (AFSC/Camb. $4) A visit with five different families in different parts of the country who have been deeply touched by the war in Vietnam. Each has reached a profound degree of commitment to end the obsolete institution of war. Reaches the audience on a very personal and emotional level.

The Anderson Platoon, 1966-67, 65 min., b&w, produced and directed by Pierre Schoendorffer for French TV (CF $50) A French film crew lived for six weeks in the Central Highlands of Vietnam with a platoon of U.S. soldiers. The result is an understated but compelling film which captures the danger, death, boredom, waste, destruction, and pointlessness of war. There is no editorializing; the daily activities of front-line soldiers are shown as they occur and the events make their own statement. Too long.

The Automated Battlefield: a slide show by NARMIC (national action/research on the military-industrial complex), a project of the American Friends Service Committee, 1972, 35 min., 140 slides with narrative script and resource materials, (AFSC/Phila. $15) This slide presentation details the new type of war being fought by the U.S. in S.E. Asia. Through a system of sensors, electronic relays, computers, unmanned aircraft and anti-personnel weapons, the war is now fought more destructively and intensively than ever before, using very few soldiers. The show also points out the involvement of major U.S. companies in

the development and implementation of this electronic battlefield equipment. Does not show the sources or types of weapons being used by North Vietnam and the NLF.

Basic Training, 1971, 98 min., b&w, produced, directed and edited by Frederick Wiseman (ZIP $100 up) The latest of Wiseman's documentaries. Following a company of recruits through army basic training at Fort Knox, Kentucky, it documents the training that transforms civilians into soldiers. Wiseman's perspective is studiously balanced and fair, so much so that whereas most viewers see it as an indictment of the military mind: the army, which kept the right to demand changes, asked for none and gave the film its blessing.

The Battle of Algiers, 1966, 123 min., b&w, French and Arabic dialogue with English subtitles, directed by Gillo Pontecorvo, produced by Antonio Musu and Yacef Saadi, (AB $110) (ADF $110-$200) This powerful film is a documentary-style reconstruction of the Algerian rebellion against the French between 1954 and 1957. It focuses on the FLN guerrilla underground and the tactics used by the French to destroy it. Flashbacks show the rebels' terrorist campaign and the escalation of torture, murder and destruction on both sides. A dramatic example of the tragedy of violent revolution, and useful in a larger study where alternatives to violent social change are presented. Sympathetic to the FLN, the filmmakers portray them as underdogs fighting valiantly for social justice. Because of this the film may produce support among viewers for terrorism. (Study guide reprinted on pp. 18 to 20.) (See *Intercom*, "The Human Person and the War System" for study materials.)

Battle of Culloden, 1969, 72 min., b&w, directed by Peter Watkins, (director of **The War Game**), a BBC-TV production, (UW $16) (TL $50) (EMC $24) Brilliant, objective re-enactment, based on authentic documentation and filmed on Culloden Moor, of the historic battle in 1746 that ended the cause of Bonnie Prince Charlie, his Jacobite Rebellion, and the Royal House of Stuart. Shows in detail the heroics, horror, and stupidity of battle; the slaughter of the ancient highland clans by superior English forces; and the military incompetence of the Scottish prince. It ends with the ruthless "pacification" of the Highlands by British, Scots, and Hessians–years that scourged Scotland and destroyed the ancient Highlands way of life. (review EMC)

Battle of San Pietro, 1944, 33 min., b&w, directed by John Huston, produced by the Army Pictorial Service, (UW $5) (P $15) (MOMA $18) Commissioned by the U.S. Army during the Italian Campaign in World War II, this film was the first time infantry combat conditions

involving Americans had ever been seen on the screen. Original version was destroyed because the War Department feared it showed too many American dead and was against the war. This version is edited and accompanied by choir music to become a patriotic product.

The Black Fox, 1962, 89 min., b&w, directed, produced and written by Louis Clyde Stoumen, (AB $40) A powerful documentary of Hitler's rise to power, using Goethe's "Reynard the Fox" as an allegorical framework and illustrations by Wilhelm von Kaulbach, Dore, Dante and Byron Goto. Reynard the Fox (Hitler) is called on by the aging Lion (Hindenburg) to save the animal kingdom from the enterprising wolf (Stalin). Reynard–and his human counterpart–use every psychological ruse and gimmick to persuade others of their righteousness and right to be rulers. Narrated in English by Marlene Dietrich.

Borom Saret, 1963, 19 min., b&w, French with English subtitles directed by Ousmane Sembene, produced for Films Domireve, Dakar, Senegal (NYF $35) Leading African film director Sembene's first short film describes a day of desperation in the life of a cart-driver who is defeated by poverty in the economic squeeze of a changing Dakar. He is arrested and loses his cart for trespassing in the forbidden "exclusive" quarter which houses Senegal's native bourgeoisie. Raises questions of why poverty, why hunger? First Sengalese to make films critical of his society.

The Building of the Bomb, 1967, 72 min., b&w, produced for BBC-TV by R. W. Reid (TL $30). An extremely interesting documentary about the atomic bomb starting in Germany in the early 30's, with scientists Oppenheimer, Teller, Segre, Fermi and Von Heisenberg giving their own interpretations of events that led to Hiroshima. The film is absorbing because of its insistence throughout on questions of human and scientific morality. Two particular points emerge from the film: one, Niels Bohr foresaw a future nuclear arms race and unsuccessfully tried to persuade Churchill and Roosevelt of its dangers; and two, the project born out of fear that Hitler would develop and use such a deadly weapon unless the U.S. had one also, took on a life of its own. In spite of evidence that the Germans had not succeeded, the bomb became an offensive weapon instead of a deterrent. (A related study guide for film Hiroshima/Nagasaki is reprinted on pp. 13-17.)

But What Do We Do?, 1968, 17 min., color, by Leonard M. Henney, (CCC $25) (MMM $25) (FSC $25) (EMC $15) The true story of a weapons engineer who, disturbed by the moral implications of his work, has to decide whether or not to give up his challenging and well-paid job. Shots of a workshop on nonviolence and of students questioning

Stanford professors doing research in chemical and biological warfare show part of the process which helped him decide.

Can the Earth Provide?, Earth and Mankind Series, 1960, 28 min., b&w, produced by NFBC, (CF $14) (EMC $14) (OS $6.50) When the earth's capacity to produce steak and potatoes, rice or corn is exhausted, will science be able to feed mankind? Science's resources and ability to find new means of survival are viewed somewhat optimistically.

CBW: The Secrets of Secrecy, 1969, 49 min., color, produced for NBC-TV (NBC $23) (OS $13.25) A factual investigation into chemical and biological warfare, showing the making and testing on animals of various agents including nerve gas. Films taken in England and Canada, in Pine Bluffs, Ark., Newport, Ind., Rocky Mountain Arsenal, Dugway Proving Grounds, Fort Detrick and other plants and projects, highlight research that has been conducted in utmost secrecy for as long as 26 years. A disturbing and enlightening film.

Challenge to Mankind, Earth and Mankind Series, 1960, 28 min., b&w, produced by NFBC, (OS $6.50) (CF $14) (EMC $14) Mme. Pandit, India; Paul Hoffman, U.S.; Lord Boyd Orr, United Kingdom; Dr. Victor Belaunde, Peru; Dr. Hugh Keenleyside, Canada, express their views on the threat of overpopulation, and offer some possible solutions. The problem is related to war in two ways: one, as a cause of war and two, in that funds expended on war could be used toward meeting problems of food development and population control.

The Charter, (revised version 1969), 13 min., b&w, produced by the United Nations, (CF $6) A good introduction to the functions of the major components of the United Nations as spelled out in the Charter. Shows how the Secretariat, Security Council, Trusteeship Council, ECOSOC, and International Court of Justice relate to the General Assembly. Convincingly shows that the job of forging a world community involves hard concrete tasks.

Chickamauga, 1963, 33 min., b&w, written and directed by Robert Enrico (France), (CF $25) (P $25) (UW $9.50) One of a trilogy of excellent films by Enrico (including "An Occurrence at Owl Creek Bridge" and "The Mockingbird") based on Civil War short stories by Ambrose Bierce. A young deaf boy strays from home and stumbles onto the retreating Union army after the Battle of Chickamauga. Innocently playing at war, which he believes to be all drums and glory, and unable to comprehend the horror of what he sees, he happily jumps and plays around the dead and dying men. The film has a dreamlike quality as he leads the struggling, crawling and dying army, and its power comes

from the juxtaposition of his childlike fantasies and the brutal reality of suffering and death.

Chromophobia, 1969, 11 min., color, by Raoul Servais, (Belgium), (MMM $15) (EMC $11) (IFB $6) (OS $5.75) This whimsical animated film tells the story of an attempt by a completely regimented, standardized army to impose its dictatorial rule on a free and happy society. The black-and-white army drains color from everything in the environment –converting buildings to prisons, colorful balloons to black balls and chains, and people to black-and-white striped prisoners. However, a small girl nurtures one red flower, and from this remnant of color and spirit the people overcome the army and restore their free, color-filled world. Music takes the place of words. (EMC)

The Colt, 1960, 42 min., b&w, directed by Vladimir Fetin, based on the story by Mikhail Sholokov, Russian with English subtitles (MMM $30) (AB $25) During the Russian Civil War, Trofim, a cavalryman, is ordered to shoot his mare's newborn colt. He is unable to bring himself to do this; the colt gets lost and wanders into enemy territory. The remainder of the film follows the colt's attempts to find its mother, a reflection of the separation of families caused by war. In the final battle scene, Trofim gives his life to save the colt and is then shot by one of the enemy. The colt is a symbol of birth, joy, spontaneity and life–in grim contrast to war and death. The shooting of Trofim while he is acting out of compassion and love, emphasizes the final absurdity of war. Well done and not sentimental.

Cruel Diagonals, 1968, 11 min., b&w, directed by Vlatko Filipovic, (Czechoslovakia), (UWF $17.50) On a bleak morning in a Balkan village in 1943, a little boy awakens to find his family dead and his town destroyed by the Nazis. His loneliness and terror as he wanders through the deserted town are portrayed simply and directly. Reduced to starvation by the war, he fights with an old man over a cabbage in a field. A personal and very human film on the horror of war.

Cuba: Bay of Pigs, 1965, 29 min., b&w, produced by NBC-TV, edited by EBF (FI $15.50) (OS $6.50) Through interviews and news footage, this NBC White Paper examines events which led to the invasion at the Bay of Pigs in 1961. When local support for the invading brigade did not materialize as expected, Kennedy had to decide whether or not to send in U.S. troops. After weighing the effects of world opinion, he decided against it and the invasion failed miserably. The film shows the President caught with a plan made secretly by the CIA and inherited from the prior administration, then proceeding with the plan on the advice of the military in spite of opposition from the highest civilian

officials, Rusk and Fulbright. Stevenson, U.S. ambassador to the U.N., was not informed of secret U.S. sponsorship of the invasion and publicly denied it at the U.N. A very useful film for discussion of foreign policy decision-making and the predominantly military response to conflict situations.

David Harris–Political Prisoner, 1969, 26 min., b&w, produced and directed by Neil Reichline (ISNV $25) (FSC $25) A portrait of pacifist David Harris (husband of folksinger Joan Baez) just prior to his imprisonment for refusing to be drafted. He helped found the Resistance, a body of young people who have refused military induction and counseled others to do so, and traveled around the country as its most articulate spokesman. Overly long and rambling as a film, it is useful for the sincere presentation of Harris' anti-war, anti-violence views. Appeals particularly to college-age young adults.

Dead Birds, 1963, 83 min., color, directed by Robert Gardner for the Peabody Museum, Harvard, (EMC $30) (MMM $45) (OS $16.75) (CF $60) (UM $17) Intensive two-year ethnographic study documents the way of life of the Dani, a people dwelling in the mountains of western New Guinea. The Dani base their values on an elaborate system of intertribal warfare and revenge. Clans engage in formal battles and are constantly on guard against raiding parties. When a warrior is killed, the victors celebrate and the victims plan revenge. There is no thought in the Dani world of wars ever ending; without them there would be no way to satisfy the ghosts of the dead. Wars also keep a sort of terrible harmony in a life that otherwise would be hard and dull. Beautifully photographed but very long. Like any good anthropological film it makes us think about our culture, too. Analogies should be drawn very carefully, however.

The Decision to Drop the Bomb, (original version), 1966, 81 min., b&w, produced by NBC, (FI $27) (EMC $14) "The film probes two broad questions–how was the decision made and why was it made? Reviewing the period from President Roosevelt's death to the detonation of "little boy" 135 days later, it is concerned with the decision-making process in 1945 and an analysis of its justification twenty years later. Key figures include many of the actual participants in that decision. Political and scientific considerations are reviewed through interviews with those responsible or their closest confidants." (EMC review) The moral questions involved are brought out, on the one hand by those who urged dropping the bomb without warning on a city, to have maximum effect and thereby end the war and save lives; and on the other by those who felt that any military advantage would be

outweighed by the wave of horror and revulsion at such wholesale destruction of civilian life. Looking to an international agreement on the prevention of nuclear warfare, they urged a demonstration of the bomb before UN observers on a barren island. A very good film to start discussion of questions of foreign policy decision-making, war and its alternatives. (related study guide: for film Hiroshima/Nagasaki reprinted on pp. 13 to 17)

The Decision to Drop the Bomb, (edited version by EBF), 1966, 35 min., b&w, produced by NBC, (FI $18.50) (EMC $14) This version is necessarily not as thorough as the full-length one and does not go into reservations of the scientists opposed to dropping the bomb and their alternate proposal. Needs supplementary material to show moral considerations opposed to use of the bomb.

Defense and Domestic Needs: A Contest for Tomorrow, 1969, 77 min., b&w and color, produced by Alan Levin for PBL/NET, (IU b&w $15.25, color $21) (EMC $19) (ADF $50) (AFSC/Chicago $20) Critical examination of military strategies and costs, emphasizing relative power and influence of legislators, Pentagon officials, industry leaders, and private citizens in making military decisions. Discusses whether actual defense needs are primarily served by military-industrial complex. Includes interviews with critics of ABM system, and points out need for careful scrutiny of military spending in light of urgent domestic needs. (EMC)

The Desert, 1966, 16 min., b&w, by Janusz Kubik, (P $15) A slow, dreamlike fantasy about a boy who imagines that he sees the ghosts of dead soldiers on a bleached-white desert. Spiritless, caked with dust, they go through the motions of war. The boy becomes the target of his own projections and wakes after his vision, appropriately sadder and wiser. Simplistic and too long, the film is nevertheless a fine piece of black and white composition. (review by Ron Epple)

The Detached Americans, 1964, 30 min., b&w, produced by WCAU-TV Philadelphia (ROA $10) (MMM $15) (OS $8.50) (COKES $10) (AF $12.50) (EMC $11) Starting with news footage of 38 New Yorkers who stood by and watched the cold blooded murder of a neighbor, the film examines the widespread problem of apathy in the United States. It points out that the values important to most Americans are personal and financial success, that people see each other as role players rather than as human beings, and that they have withdrawn from responsibility to the human community. Although very dated in style and not a well-made film, it never fails to stimulate discussion. Narrated by Harry Reasoner.

The Earth and Mankind Series, 1960, 28 min. each, b&w, (EMC $14 each) (CF $14 each) (OS $6.50 each) Six films produced by the National Film Board of Canada, analyzing the critical problems of the world's population explosion and the present and future food supply needs, problems that transcend national boundaries and threaten the future of world civilization. Titles: "People by the Billions," "Man and His Resources," "To Each a Rightful Share," "The Global Struggle for Food," "Can the Earth Provide?," "Challenge to Mankind." For annotations, see separate titles. Stanley Burke, foreign correspondent and commentator at the UN, is the host and guide in a giant census-survey that takes you around the globe. Although made as a series, each film is complete in itself.

Ecocide: A Strategy of War, 1971, 21 min., color, filmed and narrated by Dr. E. W. Pfeiffer, produced and edited by Tom Mayberry (Thorne Films, Inc., 1229 University Avenue, Boulder, Colorado 80302, rental, apply) A record of the extent of ecological disruption caused by the weapons and techniques employed by the U.S. in Indochina. Saturation bombing has created about 20 million craters in South Vietnam alone; defoliation has left a legacy of dead and rotting trees equal to an area the size of the state of Massachusetts; the "Rome plow" program has scraped completely bare an area over the size of Rhode Island. The film is part of wildlife zoologist Professor Pfeiffer's endeavor to bring the environmental destruction caused by U.S. acts of war in Vietnam to the attention of the American people.

Eight Flags for 99¢, 1970, 30 min., color, by Chuck Olen and Joel Katz, (ADF $45) (AFSC/NY $15) (AFSC/Chicago $10) A documentary which explores the silent majority's attitudes toward the war in Vietnam and other issues. The people interviewed reveal an intense distrust of government and anger over this particular war rather than war in general. The film shows how little public discussion there has been of alternatives to war other than simple isolationism, but that support could be found because of the great disillusionment over Vietnam.

The Emperor's New Armor, 1970, 6 min., color, story, art and direction by R. O. Blechman, animation director Al Kouzel, (P $10) Three salesmen persuade the emperor to buy an outfit of armor lighter than a summer suit. "Soft armor" becomes the fashion at court, leads to new and ever-increasing expenses and a surprise ending. A fable about the follies of consumerism and the arms race. Very appealing to young people.

End of a Revolution, 1966, 26 min., b&w, directed by Brian Moser, produced by BBC-TV (ADF $50) (GP $50) There have been 180 rebellions in Bolivia; the latest, led by Che Guevara, ended with the

guerrilla leader's death and the imprisonment of Regis Debray, the French philosopher-spokesman for the revolutionaries. Besides footage of interviews with Debray, General Barrientos and the U.S. ambassador, the film shows the desperate condition of peasants and miners, the extreme poverty of the land, the government's attempts to cope with the situation and its continual suppression of revolt, now aided by the U.S. training school of anti-guerrilla warfare. Neither revolutionaries nor the government offer any solution adequate to the enormous problem of just development in Bolivia. Useful for starting discussion of problems of needed change in underdeveloped countries.

Eye Witness: North Vietnam, 1965, 43 min., b&w, (IMP $75) Reportedly the first film made by a western journalist (Britisher James Cameron) in North Vietnam. Good photography shows scenes of daily life of ordinary people. The narrative is low key and not propagandistic.

A Fable, 1971, 17 min., color, produced by Mobil Oil, (A.S.F. free) Everyman, played by Marcel Marceau, lives a happy life in the midst of nature. Soon visitors arrive, bringing with them the complications of the real world so he surrounds himself with a wall. By locking out his friends and neighbors, his castle becomes a prison. Created to encourage international cooperation and understanding.

Fable Safe, 1971, 10 min., color, drawings by Robert Osborn, written by Erik Barnouw, talking blues track by Tom Glazer, produced by Sumner Glimcher, (CMC $12.50) (OAV-UCC $12) Although the drawings and song are light and jaunty, the film ticks off in authentic detail the steps by which the missile race has reached its present stage of overkill. Good short film to start discussion of weapons control. (study guide CMC)

The Fat and the Lean, 1963, 15 min., b&w, written, directed and starring Roman Polanski, (P $18) A parable on the master-slave relationship cleverly done with two actors, a goat and a few common objects. Polanski, in the style of Marceau, plays the "Lean" slave: weak-willed and simple, forever cavorting around waiting on his master, a fat, gross, insensitive lout who never moves. Together, they play out the allegorical implications of the situation; what enslavement does to the enslaved, why the two seem to become interdependent, how tyranny is maintained through habit, and most important—the mutually destructive, cruelly absurd nature of such a relationship. (review P)

The Fishermen of Quintay, 1953, 10 min., b&w, produced by the UN (CF $2.50) An engaging film about a fishing village in Chile which pulled itself out of isolation and poverty with the help of the UN Technical

Assistance Program. Fiserhmen learn to meet problems by planning and setting up a cooperative for marketing their catch.

Flavio, 1964, 12 min., b&w, written, directed and photographed by Gordon Parks, produced by Elektra Films, (MMM $12.50) (CF $12.50) Gordon Parks, famous black American photographer, compassionately and honestly portrays the situation of an impoverished family of eleven in the slums of Rio de Janeiro, as viewed through the eyes of 12-year-old Flavio. The film is a sad commentary on the thousands of children in the world who die each day of starvation and of the millions more who suffer permanent brain damage and retarded growth because of inadequate diets. Skillfully combining both motion and still pictures, Parks' film presents a stark contrast to the usual colorful treatment given Rio in films. (study guide from Pflaum)

Follow the Leader, 1968, 22 min., b&w, produced and directed by Jim Hirschfeld, for Carousel Films (MMM $15) (ADF $20) (ROA $10) A young boy searching for privacy and solitude in a deserted amusement park, is "captured" and forced to take part as victim in the war games his friends are staging. The fantasy world of arbitrary power takes on a grim reality and the child's experience is terrifying. Too long.

Food Crisis, 1966, 60 min., b&w, produced by UN-NET (OS $11) (IU $12) Long but very interesting film exploring the world problem of food shortage. Contrasts areas where there is an abundance of food to areas where starvation is a way of life. Examines pattern of lack of population control, lack of good farm practices, and problem of distribution of surpluses. Lord Boyd Orr, first head of FAO points out that social unrest, revolution and war are inevitable unless food problem is solved. UN projects for reclaiming deserts and teaching new fishing and farming methods are shown.

Food or Famine, 27 min., color, produced by Shell Oil Co. (SHELL free) Made in cooperation with the Food and Agriculture Organization of the UN. Dramatically and effectively describes the crisis facing the world today in which food production is not keeping pace with population growth. The film shows work being done by the FAO to increase food production. This is a good example of international cooperation to meet urgent human needs.

The Foreigners, 1969, 62 min., color, Spanish with English subtitles, produced by King Screen, (apply to local Peace Corps office) Stinging self-appraisal by Peace Corps Volunteers who have been involved in community development in rural areas of Colombia. Scenes of volunteers grappling with hard questions are interspersed with interviews

with Colombians revealing their attitudes to the work of the U.S. and their own government. Excellent discussion-starter.

From Where I Sit, 1968, 27 min., b&w, produced by Henry Strauss and Co. for U.S. Department of State, (USDS free) Extremely effective film stressing the need for perspective in making foreign policy decisions. No solution is offered to the problem of fishing rights and territorial waters, but fishermen from Southern California, the Pacific Northwest and Latin American governments are interviewed on location and we see the complexity of the issue. Next, questions are asked about trade with Eastern Europe. Emphasis is placed on the need for U.S. foreign policy makers to consider many, often conflicting points of view. Good for discussion of trade policy and development issues.

Games of Angels, 1964, 13 min., color, by Walerian Borowczyk, (P $15) Somber and surrealistic elegy to the memory of the Nazi concentration camps. Effective animation and sound but results are rather too abstract and emotionless.

Games of Peace, 1971, 13 min., color, by Lew Sayre Schwartz, (Americans Talk Peacekeeping, $7) Award-winning actor Art Carney turns his unique talents to the cause of world peace in this highly-informative and entertaining film. The film opens with an imaginatively conceived, animated cartoon sequence, that, without words, shows the futility of armed conflict. Carney, in a double role, first looks at the reasons for working toward a way to permanent world peace through the United Nations, then encounters the wits and quips of friends who point out the difficulties. The concluding scenes underscore the family of man's need and quest for peace and point-up a memorable peace factor in a short but eloquent soliloquy.

Gandhi, 1958, 27 min., b&w, CBS News "20th Century" production (AF $10) (CF $11) (EMC $12) (OS $6.50) This excellent film narrated by Walter Cronkite, focuses on Gandhi's philosophy of satygraha which brought independence to India through nonviolent revolution. It clearly explains the major events of Gandhi's political life, tracing his career in India from the Homespun Movement to the Salt March, his visit to London for the purpose of obtaining Indian independence from Britain, his jailing for protesting laws against untouchables, independence and the accompanying violence over Pakistan, and his assassination. The issues surrounding the events are explained simply and lucidly. Gandhi's philosophy of satygraha is defined and shown in practice. But most importantly, Gandhi comes across as a beautifully warm human being, genuinely concerned over the fate of India and of humanity, and deeply upset over the bloodshed involved when an independent

Pakistan was created. His philosophy is summed up in his own words: "I believe in the supremacy of the moral law, the law of truth and love."

Gandhi, 1964, 26 min., b&w, from the "Biography" series, produced by David Wolper (CF $14) An analysis of the life of Gandhi. Dramatic examples of Gandhi's program of nonviolence toward the British are shown. Not nearly as good as "Gandhi": "20th Century" Series.

Gandhi's India, 1971, 58 min., b&w, produced by the BBC for Intertel (EMC $17) (IU $13.50) The life of Mohandas Karamchand (Mahatma) Gandhi (1869-1948) and his influence on present-day India are examined in this film. Gandhi, the prophet of nonviolence, believed in the goodness and equality of all men. Civil disobedience, not violence, was his strategy to accomplish peaceful change and eliminate the gap between classes in society. Before struggling against the British government in India, Gandhi studied law in London and then went to South Africa, where he was jailed in 1908. Footage of Gandhi and interviews with his associates, followers, and others are included. Well documented and assembled.

Germ and Chemical Warfare, 1969, 30 min., b&w, produced by CBS News (EMC $11) (ADF $35) (MMM $15) (OAV-UCC $10) Prepared by the first news team allowed into U.S. germ and gas warfare arsenals. Raises disturbing questions about the government's action. Military spokesmen explain germ and chemical warfare research as a deterrent, or retaliatory program, and say that such weaponry is more humane than conventional explosives; scientists disagree and express their fear that release into the earth's atmosphere of lethal germs could start an uncontrollable world epidemic. (EMC)

The Global Struggle for Food, Earth and Mankind Series, 1960, b&w, produced by NFBC (CF $14) (EMC $14) (OS $6.50) A progress report on efforts to expand world food production. Water control, flood control, agricultural advances, land distribution—a comprehensive survey of man's ingenuity in making the earth yield up its riches.

The Gooks, 1971, 56 min., color, directed by Pierre Gaisseau, produced by the Canadian Broadcasting Company and the Children's Medical Relief International, Inc. (CMRI $35) An unemotional presentation of facts concerning the mutilated children who are among the many casualties of the Vietnamese conflict, emphasizing without moralizing that medical treatment for these innocent victims of war will be necessary for many years to come and that responsibility for them will not end with the war. Much of the film was shot at the Center for Plastic and

Reconstructive Surgery in Saigon. The irony of the title is the only editorializing—we are able to inflict this kind of damage on other human beings because we dehumanize them with such epithets.

Guernica, 1953, 15 min., b&w, directed by Alain Resnais, (France) (PIC $15) (GP $25) (OS $5.50) In 1937 during the Spanish Civil War, Nazi bombers devastated the town of Guernica—a town of no military significance whatever—killing and maiming thousands of civilians. This film is a visual recreation of Picasso's famous painting of the event, revealing the passionate abhorrence of war and inhumanity which inspired it. Narrated by Eva LeGallienne.

The Hand, 1965, 19 min., color, written, designed and directed by Jiri Trnka, a Harry Belafonte presentation (UW $9.50) (CF $25) (P $25) A powerful stunning Czech puppet animation. Made during the brief period of liberation preceding the Russian invasion of 1968, the film proved ominously prophetic and was shown appropriately on British television during the period of the takeover. An allegory on the methods of totalitarianism, it uses two main symbols: a simple potter whose only loves are pots and flowers; and a large bullying hand which tries to "persuade" the potter to create statuettes of hands instead of pots. The styles of intimidation are all-encompassing, ranging from indoctrination through media to actual imprisonment. The man resists to the end and finally escapes, only to die a gratuitous death and be martyred for his services by the state.

The Hangman, 1964, 12 min., color, directed by Les Goldman and Paul Julian (CF $15) (OS $5.75) (P $12) (ROA $12.50) (MMM $15) (AFSC/SF $5) (AFSC/Chicago $6) (Cokes $6) Maurice Ogden's allegorical poem of the disintegration of "Our Town" when it fails to take a stand against a self-styled prosecutor-jurist who takes the law into his own hands and destroys the liberties of the citizens. One by one, the victims are led to the gallows while others stand by unprotesting. The drawings are vigorous and stark, and eloquently reinforce the message: man has no choice but to speak out against all injustice or he is doomed himself.

Happy Birthday, Felisa, 1968, 10 min., color, created by Jeff Dell (MMM $15) The technique of cross-cutting is used to create a sense of simultaneity between an interracial, private school birthday party for a five-year-old and the violence and irrationality in many of the most significant current events. Race riots, war scenes from Vietnam, natural disasters, animal acts of insanity, peace demonstrations, and the United Nations in assembly are juxtaposed with children at play at the party and the parents' light conversations about such current events. One

feels their isolation from real events and their lack of a sense of responsibility for them. Well photographed.

The Hat: Is This War Necessary?, 1964, 18 min., color, produced by John and Faith Hubley for the World Law Fund, music and dialogue improvised by Dizzy Gillespie and Dudley Moore (EMC $16) (ROA $15) (MMM $15) (OS $7.75) (CF $24) "The Hat" explores the complicated questions related to the organization of a peaceful world. It is a comic, animated film that tells the following simple story: two soldiers are patrolling a border, keeping a suspicious and hostile eye on each other. The hat of one of the soldiers falls off into enemy territory. Whose hat is it now? What are the rights of this matter? Who is to decide, particularly when national honor is at stake? Arguments quickly turn into threats and soon a full-scale international crisis is on. When night falls, the two soldiers discuss various means of reaching a peaceful decision, coming eventually to the conclusion that a higher authority is needed to settle disputes. As the film ends they are seen disappearing into the distance patrolling the line but earnestly discussing together the requirements for a better world system. (review CF) Excellent to start discussion on disarmament and world law problems. (a study guide is available from the World Law Fund)

Hiroshima-Nagasaki, August 1945, 1970, 16 min., b&w, by Erik Barnouw and Paul Ronder for CMC of Columbia University Press (UW $5) (EMC $9) (EMC $9) (ADF $20) (MOMA $10) (CMC $9.60) (OAV-UCC $12) (AFSC/Seattle, Balt., SF, $5) This short film condenses nearly three hours of footage taken by Japanese cameramen during the days immediately following the U.S. atomic bombings of Hiroshima and Nagasaki. For twenty years it was classified "secret" by U.S. military authorities and was withheld from public viewing. The film is a devastating record of the suffering and death inflicted on the civilian population of the two cities. The horror of nuclear war is so overpowering that it is strongly recommended that this film be used with adequate preparation and follow-up. It is excellent to start discussion of questions about the inhumanity of war, nuclear weapons, war crimes, decision making, etc. (study guide reprinted on pp. 13 to 17) (See also the *Intercom* issue: "The Human Person and the War System," for study materials.)

Ho Chi Minh, 1966, 26 min., b&w, produced by CBS-TV, "20th Century" Series, narrated by Walter Cronkite (AF $10) (EMC $11) Examines the career and personality of the North Vietnamese leader, both as a nationalist and as a Communist. His role is analyzed through rare stills and newsreel footage dating from 1916, as well as interviews with

historians, journalists, authors, scholars and an OSS man who had contact with him during World War II. Noted experts on Vietnam, such as Bernard Fall and P. J. Honey, analyze the role that Ho Chi Minh has played in shaping contemporary Vietnam. The film provides a good capsule summary of the historical roots of the Vietnam war.

The Hole, 1962, 15 min., color, animated film by John and Faith Hubley, dialogue improvised by Dizzy Gillespie and George Matthews (CF $21) (MMM $10) (ROA $10) (UM $5.75) (EMC $14) The possibility and probability of a final, fatal thermo-nuclear explosion is compellingly evoked, as two construction workers casually chat about whether accidents—of many kinds—can be completely prevented. The point is vividly evident: that mankind must disarm. Dialogue is difficult to understand.

Hope of Disarmament, 1967, 30 min., b&w, NET Film Service (EMC $10) (IU $6.75) An exposition of the history of disarmament negotiations between the U.S. and the Soviet Union since 1959, when Khrushchev presented the first three-stage proposal. The barriers to any first step become clear as the seemingly inseparable problems of test bans, inspection, non-proliferation agreements, and the need for an international peace-keeping force are probed. Though lacking in drama, this is a thorough introduction to the state of the discussion today.

"I Have a Dream . . ." The Life of Martin Luther King, 1968, 35 min., b&w, produced by CBS News (BFA $15) The story of this dedicated man's life and the forces that brought him to the leadership of his people are explored with news film footage and commentary. The film provides an understanding of the philosophies and ideals that he exemplified through his work in the civil rights movement of the 1950's and '60's. It contains brief, touching accounts of his personal life and concludes with the very moving "I have a dream" speech.

La Hora de los Hornos, 1970, 4 hours and 20 min., b&w, directed by Fernando Solanas and Ottavio Getino. A three part film about the revolutionary struggle in Argentina: part I - Neocolonialism and violence (95 min.), part II - Act for Liberation (120 min.), part III - Violence and Liberation (45 min.) Spanish with English subtitles. (NEW, rental in parts or complete: apply) A very impressive political film made up of a tremendous variety of cinematic styles and techniques, each chosen as the most appropriate way of transmitting the intended ideological sense of the material. Traveling all over the country, Solanas and Getino made contact with and eventually filmed most of those who are actively involved in the struggle for a revolutionary transformation of Argentine society. The making of the film and the

making of the revolution became inseparable, each contributing to the other. The authors renounce "legality" and "nonviolence" as bourgeois myths and advocate violence and armed force as the only methods of revolution. The film would be interesting to show an underdeveloped country from the view of the exploited and also, in a study of violent and nonviolent social change.

I Miss You So, 1967, 8 min., b&w, directed by Gino Ardito (AB $7.50) A young wife waits for her soldier-husband who is in Vietnam. Everyday occurrences remind her of the loneliness of war for herself and her husband. Quite effective though sentimental.

If There Weren't Any Blacks, You'd Have to Invent Them, 1969, 58 min., b&w, directed by Charles Jarrott, produced by London Weekend TV Company, (ADF $50) (MMM $30) Bizarre and at times ludicrously funny, the film is a modern morality play, exploring the perverse need of every society to single out and persecute a scapegoat. The "black" of this title is symbolic, a device rather than a fact, for in this instance the target is not black at all, but a very vulnerable white youth, whose blackness is first asserted and then stubbornly maintained by a blind man, accompanied throughout the action by a companion who insists on walking backward while keeping his eyes shut tight. The other characters in this ironic charade are all stereotypes, but in no pejorative sense. Rather, each in his own way—vicar, priest, judge, undertaker, doctor, sexton, military officer—is a variation of Everyman, with his own special reason for concurring in a collective condemnation of their victim. The entire action takes place in a cemetery, amid headstones and open graves. Acting, dialogue and direction are excellent. Provokes discussion on such themes as: the nature of prejudice, conformity, non-involvement and bigotry. (study guide from MMM)

In the Year of the Pig, 1968, 101 min., b&w, directed by Emile de Antonio, a Pathe-Contemporary Film (CF $75) (ADF $75) (NYF apply) A feature length sweeping historical analysis and judgment against U.S. action in Vietnam. This collage of newsreels, interviews and stills emphasizes the origins of American involvement in Indo-China and the devastating effects of the war on the Vietnamese people. Countless U.S., Vietnamese and other spokesmen discuss the various facets of the war: Dean Acheson and John Foster Dulles, Nixon and Johnson, Ho Chi Minh, Pham Van Dong, Ngo Dinh Diem and Nguyen Cao Ky, Kennedy, Rusk, Berrigan, Harrison Salsbury, Jean Lacouture and Paul Mus. The film expresses the convictions of its producer (in his own words) "that the United States' intervention in Vietnam is immoral, unjust, impractical and debasing. History and the facts speak out against it."

Inside North Vietnam, 1967, 85 min., color, directed by Felix Greene (ADF $125) (GP $150) (IMP $135) A well filmed and sympathetic account of daily life in North Vietnam under war conditions, including shots of Ho Chi Minh meeting with villagers, and interviews Pham Van Dong and American POW's. He shows the destruction of towns and cities caused by American bombing attacks and emphasizes the determination of the North Vietnamese people to continue to fight.

International Court of Justice, 1964, 15 min., b&w, produced by UN (CF $10) A description of the principal judicial organ of the United Nations, whose 15 member-judges hear cases of international character. Actual cases cited; also brief introduction to origins of international law.

Interregnum, 1960, 29 min., b&w, produced by Charles and Altina Carey (CF $30) (MMM $30) "With merciless, frightening candor, the pen of social satirist George Grosz, and this movie based on his sketches, autobiographically traces Germany's pattern of corruption and destruction spanning the two World Wars. A truly overwhelming portrait of evil, devastatingly wrought with an excellent commentary spoken by Lotte Lenya."–Howard Thompson, *The New York Times.* His powerful drawings throw considerable light on the origins of Naziism, particularly accusing intellectuals, lawmakers, and clergymen of gross neglect of moral and social responsibility.

Interviews with My Lai Veterans, 1970, 22 min., color, directed by Joseph Strick, photography by Haskell Wexler and Richard Pearce, (CF $25) (AB $25) (NYF $25) (TEX $25) (EMC $18) (WR 16 $25) (GROVE $25) (AFSC/Seattle $25) Chilling document on dehumanizing effects of Vietnam war on American soldiers. Five My Lai veterans who participated in massacre of Vietnamese civilians tell in detail what they did, how they felt when doing it, and how they feel about it now. None of the potentially shocking footage of blood and killing is present in the film. The five young men, all of whom were enlistees, calmly, and in a disturbingly matter-of-fact manner, discuss the slaughter and atrocities they had witnessed or participated in. Vincent Canby of the New York Times has written that "the effect of the testimony . . . is terrifying, and almost indescribably sad." (Study guide relating this film to questions of conscience and war is on pp. 21 to 26) (For additional study materials see *Intercom,* "The Human Person and the War System.")

Is It Always Right to be Right?, 1971, 8 min., color, directed by Lee Mishkin, Bosustow Productions (UW $6) (KSP $13) (EMC $11) (ROA $15) (OS $5.75) Parable in animation and live action, narrated by

Orson Welles, focusing on divisive issues in society–war, poverty, the generation gap, race. In a land in which everyone is always right, divisions become so great that no one talks to anyone else. One day someone admits he may be wrong–and shock spreads throughout the land. But as he is listened to, others realize that there are truths even in opposing views. The film ends with a declaration of Inter-dependence among men, a respect for differences and a recognition of responsibilities. A useful film because, though very brief itself, it opens up the whole question of polarization and confrontation versus community and openness in the search for truth.

Journey of Fabio Pacchioni, 1967, 28 min., color, produced by UN (CF $11) The Italian director, Fabio Pacchioni was commissioned by UNESCO to found the national theater of Ecuador to help the people solve their social problems. He is an intense, dynamic man who believes that the theater is an instrument for improving the quality of human life–a tool for development. He holds that drama reflecting community goals and aspirations is a powerful resource in public communication. Pacchioni is shown finding and rehearsing his actors, organizing their travels into the countryside. Working out the techniques that are appropriate to each village and region. A delightful film and an original and effective approach to the problem of development.

Language of Faces, 19[illegible] min., b&w, directed by John Korty for AFSC (CF $10) (EMC $9) (FOR $2.50) (AFSC/NY $7, Chicago $6, Balt and SF $5, Seattle and Camb $4) Classic antiwar statement of the American Friends Service Committee. Questions, in low key and without propaganda, the American war orientation. Emphasizes human effects of a society geared toward survival rather than living and places responsibility on the individual to face the issues of war and peace. Bomb shelters and school drills give it a rather dated quality but the final scenes of the Quaker Vigil at the Pentagon in 1960 are very moving. (study guide from Pflaum)

Last Reflections on a War, 1967, 44 min., b&w, produced by Beryl Fox for PBL/NET, directed by Kirk Browning (IU $10) (EMC $14) (AF $12) (MMM $12.50) This film commemorates and examines the ideas of Asian scholar and war correspondent Bernard B. Fall who went to Vietnam to study the war and was killed there by a land mine in 1967. His taped comments are accompanied by a film showing the effect of the war on the population. He discusses the nature of the insurgency and the theory of massive firepower, and he tries to outline various practical solutions to the war. There are interviews with individual American soldiers, and scene after scene of American military

hardware in action against an unseen enemy in a setting of primitive farmlands, rice paddies, and heavy jungle. A few captured Viet Cong, mostly young women and boys, are displayed for the camera; but it is obvious that the majority of victims are the old, the very young, and the displaced villagers. Fall came to see American military involvement in Vietnam as senseless, a military approach to a non-military problem.

Leaving It to the Experts, 1955, 8 min., b&w, (NFBC $5) Should the individual citizen concern himself with world affairs or is it better to leave them to the expert economists, diplomats and politicians? Two farmers argue the point in a country store in Canada. Realistic presentation of both points of view and a good opening for discussion of the responsibility of the average citizen to take part in community and national affairs.

Living, (see review under **Vivre**)

The Magician, 1964, 13 min., b&w, directed by Tad Makarczynski, produced by Semafor Studios (Polish) (MMM $12.50) (AFSC/NY $7, Chicago $6, Balt $5, Camb $4, SF $10) A simple allegory about an old army officer, obviously a Nazi, who lures young children into his deserted shooting gallery, trains them in the arts of war and sends them off to their deaths. Well done but slowly paced.

Mahatma Gandhi, 1955, 19 min., b&w, produced by EBF (EMC $11) Assembled from documentary materials of half a century. Shows the life and principles of Gandhi and the historic steps that led to his dream of independence for India–the dramatic salt march to the sea, the movements to free the untouchables and give women political equality, and the London round table conference that dramatized Gandhi's position in the newspapers of the West. Ends with the spreading of Gandhi's ashes at the junction of the three great rivers of India. (EMC review) This film is not as good as "Gandhi," "20th Century" series.

Mahatma Gandhi: Silent Revolution, 1969, 38 min., color, directed and photographed by Mary Kirby and Robert Steele, produced by Pilgrim Films (IFB $22.50) A lengthy detailed study showing Gandhi's idea for rebuilding rural India through basic education, revival of village industries and agricultural reform, as they are put into action by his student specialists leaving their training to work in the villages.

Man Alive, 1965, 26 min., b&w, produced by UN, narrated by Alec Guinness (CF $8) The film traces the activities of the World Health Organization in the fields of public health, education, maternal and child care, malaria prevention and air and water pollution control. Not a very well made film.

Man and his Resources, Earth and Mankind Series, 1960, 28 min., b&w, produced by NFBC (CF $14) (OS $6.50) (EMC $14) Lucid examination of the meaning of the Universal Declaration of Human Rights in terms of the basic raw materials of existence. Shows that a minority of the world's population uses most of its natural resources. Explores responsibilities of haves toward have-nots.

Martin Luther King, 1968, 30 min., b&w, produced by BBC-TV (TL $25) (OS $6.50) This filmed interview with civil rights leader and Nobel Peace Prize winner Martin Luther King gives an impressive and moving portrait of a man dedicated to human dignity, justice and freedom for all people. He expresses the hopes and religious convictions which sustain him in his struggle against segregation and notes the major influence which Gandhi had on his life. Regarding the public stand which he took against the Vietnam war, he says that moral standards must apply to all our actions. He rejects unequivocally the use of violence, either in the civil rights struggle or the world at large. The choice, he says, is not between violence and nonviolence but between nonviolence and non-existence.

Mekong, 1963, 25 min., color, produced by Southeast Asia Shell Oil Company (SHELL free) Beautifully photographed film showing the scope and power of the Mekong River, the economic problems caused by the annual drought and flood in the delta, and the solution provided by the UN Mekong Delta project. Although it strangely omits any reference to effects of the Vietnam war, it is a good presentation of a project in international cooperation and excellent example of how the U.S. could become constructively involved in Southeast Asia.

Memorandum, 1966, 58 min., b&w, produced by NFBC, directed by Donald Brittain and John Spotton (CF $25) (OS $11) To commemorate the 20th anniversary of their liberation from Nazi concentration camps, a group of survivors return to Germany. Their pilgrimage is recorded in this documentary which compares the Germany of the past and the present. The horrors of the concentration camps are contrasted with a contemporary court trial where the perpetrators of the holocaust are set free and absolved from guilt in carrying out Goering's orders in his memorandum on "the final solution." The film is grim evidence that those who did nothing to prevent the holocaust are nearly as guilty as those who actually committed crimes. The film forces questions of guilt and responsibility. How did it happen? Could it happen again? Also interesting is the effect of lasting resentment on the survivors of the camps and the reaction of their children and the younger generation of Germans who do not wish to carry the guilt of their parents.

Minds of Men, 1965, 29 min., b&w, produced by UNESCO (OS $3) An introduction to the purposes and activities of UNESCO in combating illiteracy and poverty. Scenes of the training of teachers and research in mass communications are shown, as well as The International Indian Ocean Expedition, the most extensive oceanographic study to 1965 in search of food, mineral deposits, and oil.

The Mockingbird, 1966, 39 min., b&w, directed by Robert Enrico, (France), photography by Jean Boffety (UW $10.50) (AB $25) One of a trilogy of excellent films by Enrico (including "An Occurrence at Owl Creek Bridge" and "The Mockingbird") based on Civil War short stories of Ambrose Bierce. A private in the Union Army, standing night guard, sees an indistinct figure and fires. The next day, troubled by the experience, he goes in search of his victim. While resting in the heat of the day, his thoughts go back to carefree childhood days with his much loved twin brother and their pet mockingbird. After waking, he finds the body of the victim, his brother, in Confederate uniform. The shock of what war has made him do causes him to desert. Although not as perfectly realized as "Occurrence at Owl Creek Bridge," the film nevertheless conveys a similar haunting mood of closeness to nature and an understanding of one man's personal involvement in war.

Napalm, 1967, 27 min., b&w, directed by Trevor Greenwood, produced by KSP (KSP $10) A well-filmed semi-documentary account of citizens protest at the napalm plant in Redwood City, interviewing city officials, citizens, plant workers. Interesting in the light of events since 1966. Presents citizen action which might be usefully analyzed regarding its political assumptions, social change assumptions, effectiveness in communicating to the uninvolved. A lesson in the history of citizen action against U.S. involvement in the Vietnam war.

Neighbors, 1952, 9 min., color, produced by NFBC, directed by Norman McLaren (CF $12.50) (UW $5) (AB $5) (EMC $10) (ROA $6) (P $10) (UM $4) (MMM $6) (AFSC/Balt $5, Camb $4) In McLaren's "pixillation" technique, live actors are animated by stop-motion photography creating a human cartoon. The story is a simple parable of two people who, after living side by side with mutual friendliness and respect, come to blows over the possession of a flower that one day grows where their properties meet. This becomes an obsession to be secured at any cost and both men are turned into savages by their inability to resolve the conflict except by violence. They end by killing each other and above their graves at the film's end is hung out a sign (translated into fourteen languages) "Love Your Neighbor." Excellent for illus-

trating the need for rational dialogue in conflict situations, individual to international. (Study material: Discovery)

Night and Fog, 1955, 31 min., b&w with color, directed and edited by Alain Resnais (France), commissioned by the Comite d' Histoire de la Seconde Guerre Mondiale, a government agency documenting the Nazi deportations. Commentary written by Jean Cayrol, a French novelist who was himself a concentration camp prisoner. (CF $30) (ADF $35) (MMM $30) (OS $11.50) (UM $9.75) The title is the translation of the German phrase, "Nacht und Nebel" by which the Nazis in 1941 designated their secret order for the mass extermination of their enemies. Brilliant and powerful film on the nightmare world of Nazi concentration camps of World War II. The camera alternates between past and present, going from the peaceful landscape of the picnic grounds and tourist areas of the campsites today to the scenes of thirty years ago in all their unbelievable brutality and horror. A court scene is shown in which those on trial say, "I am not responsible. I was only following orders." Who, then, is responsible? The final commentary leaves a warning with the viewer: "Those of us who pretend to believe that all this happened only once, at a certain time and in a certain place, are those who refuse to see, who do not hear the cry to the end of time." Thought by many to be one of the greatest films of all time. (study guides from Pflaum and NCFS) (For study materials, see also *Intercom,* "The Human Person and the War System.")

Obedience, 1963, 45 min., b&w, produced at NYU (UW $10.50) (EMC $18) (UM $7.75) The film is a plainly made documentary of the psychological experiments of Dr. Stanley Milgram at Yale about ten years ago. He set out to discover how far people would be willing to go in the name of obedience. Male adult volunteers were required to administer what appeared to be increasingly painful jolts of electricity to other supposed volunteers who had given wrong answers to a test. Results offer startling insights into coercive power and degree of unquestioned obedience to authority among Americans. The overall conclusion of the experiments is that a substantial number of people do what they are told no matter what the content of the act. Companion films such as "Interview With My Lai Veterans," "Night and Fog," or "Hangman" would make for a powerful unit on conformity and conscience.

An Occurrence at Owl Creek Bridge, 1962, 27 min., b&w, written and directed by Robert Enrico, produced by Marcel Ichac and Paul de Roubaix (France) (CF $20) (UW $7) (EMC $14) (MMM $17.50) (OS $6.50) (ROA $17.50) (UM $5.50) Set during the Civil War in the deep

South, this extraordinary film shows the passionate struggle for life of a captured spy condemned to death by hanging from a railway bridge. Every detail is authentically and brilliantly presented: the Union soldiers' careful preparations for the hanging, the drop, the rebel's underwater wrestling with his bonds, his escape from drowning and Federal bullets, his desperate flight back to his plantation and the open arms of his wife, and the sudden ending. Critic Michael Ratcliffe says: "Robert Enrico and his cameraman achieve a natural polyphony of light and sound—sunlight and the incessant chatter of living things—through which the condemned man races, a primitive again. He rolls and laughs deliriously on the shingle; he marvels anew at the miracle of his own hand, at an open flower, at a centipede even. The photography is breathtaking, conveying marvelously the right sense of things seen for the very first time." The film is an expression of intense and joyous awareness of life, realized most keenly at the moment of its passing. (study guide from Pflaum)

October (see **10 Days that Shook the World**)

1 A, 1971, 12 min., b&w, directed by Jeffrey Lieber, (write him for rental fee, 1723 West Thome Avenue, Chicago, Illinois 60626) This film was made by a student of draft age upon receiving a 1-A classification. It is an expression of his state of mind at the prospect of being sent to Vietnam. His disordered room reflects his agitation while images of the war, seen through real film clips of U.S. bombing and destruction, accumulate in his mind in nightmare succession, leaving him stunned. War as seen in urgent and personal terms by a young man who must make a choice regarding it.

Once Upon a War, 1969, 30 min., b&w, by Patricia Penn, (AFSC/NY, Chicago, SF, Camb, Balt. $10) Documentary of the work of the American Friends Service Committee rehabilitation center for civilians at Quang Ngai in South Vietnam. The sight of war-mutilated human beings, children and adults of all ages, juxtaposed with the clinical commentary and carefully controlled emotions of the Quaker doctors and therapists creates a very moving document of the suffering inflicted on the innocent in war.

Overkill/Overrun, 1971, 27 min., b&w, produced by SANE (FIM $25) Seymour Melman, professor of industrial engineering at Columbia University and Ernest Fitzgerald, fired from the Defense Department for exposing excessive spending, discuss the bloated military budget, distorted national priorities and examples of defense waste. They propose an alternate defense budget that would eliminate overkill and overrun, implying this as a step until disarmament is achieved. Not enough

visual material to liven up presentation but material interesting and important. (handbook-discussion guide sent to each renter)

Overture, 1958 9 min., b&w, directed by Thorald Dickinson, produced by the Film Service of the UN, Department of Public Information (CF $5) (EMC $10) (AFSC/SF $5) A performance of Beethoven's Egmont Overture illustrated by scenes of devastation and suffering caused by war, disease and famine. The work of the United Nations in its world-wide efforts to aid recovery are shown. A good general introduction for a study of the UN.

People by the Billions, Earth and Mankind Series, 1960, 28 min., b&w, produced by NFBC (CF $14) (EMC $14) (OS $6.50) First film of the Earth and Mankind series. Graphic exposition of the problem of population growth. Describes the natural population checks of the past: drought, war, epidemic, many of which are now offset by medical and technological developments. Impresses the viewer with the need for population control and vast increases in food production. Scenes of work of the World Health Organization, the first world wide health program.

The Pistol, 1963, 10 min., color, directed by Wolfgang Urchs, (Germany), (P $15) A tiny creature attempts to disarm a pistol which comes back again and again to threaten him. A symbolic consideration of the ever-present danger of violence and militarism, using animated drawings and cut-outs over a background of steel engravings.

A Plague on Your Children, 1968, 72 min., b&w, produced for BBC-TV (TL $40) (AFSC/Seattle $25, Chicago $20, Balt $7.50) Filmed inside Britain's top secret Porton Down Research Center, with additional footage obtained through Sweden's Defense Department, this film shows the effects of chemical and biological weapons and the kind of scientific work being done to produce and counteract them. A very informative film on a subject that has been surrounded with secrecy.

Prague: Summer of Tanks, 1968, 29 min., b&w, (Czechoslovakia) (UWF $75) Made by professional Czech film makers who began filming within one hour of the Russian midnight takeover of Prague August 20, 1968. The original tape of Radio Prague's broadcasts (up until the Russians captured the radio station) combined with the film footage reveal the first uncomprehending disbelief at the invasion, a sense of resentment and anger at foreign occupation and unhesitating opposition to the loss of freedom. Czechs are seen questioning the young Soviet tank drivers without hostility. One feels the helplessness of an intelligent populace overcome by a massive military takeover.

Sad Song of Yellow Skin, 1970, 50 min., color, produced by NFBC, directed by Michael Rubbo (EMC $32) (FI $25) A beautifully filmed human document of the life of three young Americans in Saigon and the Vietnamese with whom they live and work. Shows the degradation of young boys reduced to black marketeering and pimping for the American soldiers; the intolerably crowded and primitive conditions of the vast groups of refugees and scenes from a religious community in the Mekong Delta. The film leaves one with a deep sadness at the suffering of the innocent in war.

The Secret Hunger, 1965, 29 min., b&w, a UN film, co-produced by FAO and CBC (CF $8) Speaking in support of the Freedom from Hunger Campaign which is striving to eliminate one of the underlying causes of war, Peter Ustinov stresses the universality of the basic needs of man. He narrates the struggle of people against want and hunger as the pattern of life is traced from birth and childhood in different parts of the world. Problems impeding greater agricultural productivity are shown, while the need for international cooperation and help underlies the entire film. Scenes illustrating the role of the UN's Food and Agriculture Organization provide insight into the agency's diverse activities.

The Selling of the Pentagon, 1971, 54 min., b&w, CBS-TV documentary, written and produced by Peter Davis (ADF $45) (EMC $18) (MMM $25) (CF $45) (AF $20) (P $25) (OAV-UCC, $17.50) (UM $10.50) (AFSC/Seattle $45) The controversial CBS-TV documentary investigating the Pentagon's public relations activities, which cost the nation anywhere from $30 to $190 million a year. Documents free air shows staged for industrialists, VIP junkets, pro-war speeches by colonels sent to campuses and town meetings, and scenes from propaganda films released by the Defense Department. After one public display of firepower at Ft. Jackson, S.C., local children were allowed to play with rifles and in tanks. In New Jersey Green Berets demonstrate techniques of hand-to-hand killing to a youthful audience. Film raises basic questions regarding Defense Department's self-promotion at public expense without public control and its propaganda role in winning support for the military establishment.

Selling of the Pentagon–Rebuttal, 1971, 22 min., b&w, (EMC $11) (NEW $40) A postscript to the original broadcast of "The Selling of the Pentagon," with critical reactions from Vice President Agnew, Secretary of Defense Melvin Laird, F. Edward Hebert (D.La.), Chairman of the House Armed Services Committee, as well as a commentary by Richard Salant, President of CBS News.

A Short Vision, 1957, 7 min., color, produced by Joan and Peter Foldes (CF $12.50) (EMC $10) (FI $10) (ROA $10) (AFSC/Camb. $4) The devastating outcome of nuclear holocaust shown in unusual and powerful animation. A bomb explodes over a sleeping city, destroying all life—the peaceful sleepers, the apprehensive wakeful, the animals of field and forest. Only a flame lives briefly and then is extinguished.

Sighet, Sighet, 1967, 27 min., b&w, produced and directed by Harold Becker (CF $20) A survivor of the town of Sighet, a town from which 1,000 Jews were deported to the ovens of Auschwitz, returns unknown and unseen, a silent witness to the town where he was born and grew up—and in one day it was all destroyed. Life goes on in Sighet, but its normalcy is a lie and he understands that he cannot go back. The film is a personal and poetic treatment of the great tragedy of the Nazi persecution of the Jews. (review from CF)

The Sixties, 1970, 15 min., b&w, and color, directed by Charles Braverman (P $18) (EMC $13) Using rapid sequences of CBS News clips and still photographs, presents an overview of a decade that featured protests, demands for change, confrontations, war, violence and assassinations. The selection points up the divisions in our society and the polarities in our thinking and concludes with Robert Kennedy's voice pleading for "understanding, compassion and love."

Some of the Boys, 1966, 33 min., b&w, produced and directed by Dennis Johnson (EMC $13) (Henk Newenhouse, 1017 Longaker Rd., Northbrook, Illinois 60062, $12) Carefully researched documentary using photographs by Matthew Brady and sensitive narration based on authentic letters, diaries and journals of young soldiers during the Civil War. Shows thoughts and daily life of ordinary soldiers, Union and Confederate alike, from idealistic beginnings to the disillusionment of army life and violence of battle.

The Sorrow and the Pity, 1972, 256 min., b&w, directed by Marcel Ophuls (Cin V, apply) An extraordinary documentary of France under the Nazi occupation. Through old newsreels and movies and mostly through recollections of surviving Frenchmen, Germans and Englishmen, the film shows, as no book possibly can, the actual effect of Nazism on the lives, faces and minds of the many who lived with it. It covers examples of unbelievable savagery and viciousness as well as acts of bravery and sacrifice. France emerges as the one country in Europe which collaborated with Hitler, which set up a government expressly for that purpose and which adopted race-discriminating laws that went even further than the German ones. Yet Ophuls does not castigate the French people. He is less concerned with guilt and innocence than with

the awesome possibilities of human behavior. His film evokes sorrow, pity and compassion for all those caught in the events of that time, as well as introspection, anger and shame.

The Spanish Turmoil, 1966-1969, 64 min., b&w, produced for BBC-TV, narrated by Dirk Bogarde (TL $50) Compiled from rare footage shot in Spain this comprehensive history describes political upheavals that led to the Spanish Civil War. The first reel is excellent; shows Spain dominated by aristocracy, army and church—hopelessly divided between the rich and powerful on one side and the people, living in feudal poverty on the other. Covers the monarchy, dictatorship and republic; reforms which changed nothing; growing hatred between left and right; anarchy, chaos and finally revolution; Franco's rise to power, the exploitation of Spain as testing ground for ideologies, facist against communist, and new warfare techniques. Second reel has overconcentration on battle scenes but does show ferocity and cruelty on both sides and irony of final outcome of revolution: twenty-five static years under Franco.

Star-Spangled Banner, 1971, 5 min., color, directed and produced by Roger Flint, (P $10) A soldier moves out on patrol as the song "Star Spangled Banner" builds on the soundtrack. Suddenly he steps on a mine and his death is agonisingly stretched out in time and its universality underscored through quick intercuts of the soldier's family and friends sharing his death. A strong and moving declaration of the human cost of war. (study guide from Pyramid)

The Sword, 1968, 6 min., color, produced by V. Stepanak, animated by J. Adam (EMC $10) (AB $10) A Czech animation, cryptic and whimsical, in which a diverse collection of people play, flirt, bargain and use the sword for a variety of purposes. When the camera zooms back, the viewer discovers that the sword has been embedded in a man's body the entire time. An open-ended discussion starter.

Tale of Two Cities—Hiroshima and Nagasaki, 1949, 12 min., b&w, produced by U.S. Army (UW $5) (EMC $7) Army-Navy documentary film made in 1948 of the effects of the atomic blast on Hiroshima and Nagasaki. The point of view is of the military, implying that the devastation was deserved because Japan was an aggressor nation. Emphasis is on the degree of physical destruction, while the cost in human suffering is minimized. The film ends stating the choice that man must make between using the awesome power for cooperation or destruction. See Hiroshima/Nagasaki for civilian suffering. (related study guide for Hiroshima/Nagasaki on pp. 13-17)

Tauw, 1971, 26 min., color, produced by Ousmane Sembene, Wolof with English sub-titles, commissioned by the U.S. National Council of Churches (NYF $35) (COKES $12) (OAV-UCC $12) A day in the life of a young African man, filmed in Dakar, Senegal by award-winnning filmmaker Ousmane Sembene. Portrays the struggle of the oldest son to find employment and the tensions in his family created by hunger, breakdown of the old tribal ways, and a society trying to catch up to the industrial age in a hurry. A very important look at modern Africa by Africans themselves, with Sembene's sensitive insights into personality and character.

Telford Taylor: On Vietnam and Nuremberg, 1971, 10 min., color, produced by Canadian Broadcasting Corporation (TEX $18) A filmed interview with the Chief Counsel and Representative of the United States for the Prosecution of War Crimes. Taylor discusses the war crimes being committed by both sides in Vietnam and the general atmosphere of disregard for Vietnamese life and property which prevails. He asserts that the crimes are in violation of the laws of war as set forth in our own military manuals and in the Nuremberg judgments. For further study, see *Nuremberg and Vietnam: An American Tragedy.* In it, brigadier general Taylor ranges across the entire history of the laws of war, their relevance at Nuremberg and their application to Vietnam. (For study materials see *Intercom,* "The Human Person and the War System.") See also sample film program on "Interviews with My Lai Veterans" on pp. 21 to 26.

10 Days That Shook the World (October), 1928, silent, 67 min., b&w, directed and written by Sergei Eisenstein and Grigori Alexandrov (USSR) (AB $40) (MOMA $40) Made to celebrate the 10th anniversary of the October Revolution of 1917, this epic film is a reconstruction of the critical days between February and October, 1917, ending in the fall of the Provisional government. It endows the Russian Revolution with an almost mythical quality and is the purest example of what Eisenstein calls ideological montage.

This Question of Violence, 1968, 59 min., b&w, produced by NET (IU $13) (EMC $16) (AF $14) Examines historical, social, and psychological factors that apparently underlie violence in modern life. Psychiatrists discuss aggression, which often comes from neglect and deprivation and often leads to violence. Traces history of violence in U.S. from pioneers' encounters with Indians to contemporary urban rebellions, emphasizing that periods of major social change have most often resulted in outbreaks of violence. Not a dynamic film because so much is filmed speeches, but it does raise good questions for discussion.

Time of the Locust, 1966, 12 min., b&w, produced and directed by Peter Gessner with cooperation of AFSC and the Inter-University Commission for Debate on Foreign Policy (AB $15) (ADF $15) (AFSC/NY $7, Chicago $6, Balt. $5, Seattle $1.50, Camb. $4) (FOR $5) An anti-war documentary attacking U.S. policy in Vietnam and emphasizing the dehumanizing of all who are involved in violence. Assembled from U.S. newsreel footage, film from the NLF, and Japanese TV news film. The soundtrack of President Johnson's pious words expressing U.S. desire for peace stands in ironic contrast to the brutal scenes of bombings and torture. (for study materials see *Discovery in Film*, p. 100)

Time Out of War, 1954, 22 min., b&w, produced and directed by Denis and Terry Sanders (CF $17.50) (UW $5) (P $15) (EMC $10) (ROA $10) (MMM $15) (OS $5.50) (UM $5) Somewhere in the backwash of the American Civil War, two Union soldiers and a Confederate soldier agree to a cease-fire one hot afternoon by a river. They fish, chat and nap, in this brief interlude of peace and become companions in sorrow when one of them snags the body of an unknown dead soldier in the stream and they conduct last rites for him. The film ends at dusk when they say "Good night" to each other and go their separate ways. Slow moving but very effective. (study guide from NCFS and Discovery)

To Each a Rightful Share, Earth and Mankind Series, 1961, 28 min., b&w, produced by NFBC (CF $14) (OS $6.50) (EMC $11) Studies the great stirring of humanity in search of a better means of life. Riots in Africa, India's violence, China's growing dynamism, Japan's intense industrialization—all these are seen as part of the "revolution of rising expectations," a great movement toward change that transcends national boundaries. (EMC review)

To End the War, 1969, 30 min., b&w, produced by Senators McGovern, Hatfield, Church, Hughes and Goodell (ADF $20) (AFSC/Chicago $4) A televised panel discussion by five U.S. Senators calling for the American people to petition Congress for an end to the Vietnam war. Senators McGovern, Hatfield, Church, Hughes and Goodell explain the reasons for their support of the Hatfield-McGovern Amendment, which was to cut off all funds for the war. Vietnam is seen as the opposite of a constructive U.S. involvement abroad: justice and freedom are not at issue. While failing to define how the U.S. should relate to other nations these five outline the pros and cons of Asian military involvement and debunk the "losing face" argument against withdrawal. Their

plea is a call to action to make governmental institutions respond to popular pressure.

Toys, 1967, 8 min., color, produced and directed for NFBC by Grant Munro (CF $12.50) (ROA $12.50) (P $12) The film begins with children joyfully watching toys through a store window at Christmas time. The focus shifts from cheerful clowns and dolls to ominous military toys. As the toys come to life, fight, kill and die to the sounds of real warfare, the watching children freeze in horrified fascination. Raises questions of the effect of war toys on children, and the responsibility of adults for approving and encouraging the treating of war as a game. (study guide from Pflaum)

Toys on a Field of Blue, 1962, 20 min., b&w, written, produced, photographed and directed by Richard Evans (AB $12.50) (MMM $10) An old war veteran lives alone in a cheap rooming house. The guilt and torment he has silently suffered for years over his own part in World War I emerges from the depths of his mind when on Christmas Eve he sees children playing elaborate and horrendous war games on the pavement below. In his drunken imagination he chases the boys and relives the nightmare death of a fellow soldier, while the boys return home in time to receive their new Christmas present—a toy missile. Shows how adults perpetuate war by taking it for granted, glorifying it, giving war toys to their children.

Trial at Nuremberg, 1960, 26 min., b&w, produced by CBS "20th Century" series, narrated by Walter Cronkite (CF $11) (AF $10) (OS $6.50) The trial of the top 21 Nazis charged with crimes against the peace, war crimes and crimes against humanity. Both American and Russian films are used to document this 11-month trial. Good brief film showing scenes at the trial and of the concentration camps. Raises questions of obedience and responsibility, and also impartiality of trials themselves, where victors judge vanquished. (For study materials see *Intercom*, "The Human Person and the War System")

Trial of Billy Budd, Sailor, 1965, 20 min., b&w, excerpt from the original film by Peter Ustinov, condensed version from Teaching Film Custodians (EMC $7) "Pressed into wartime service in the Royal Navy in 1797, a young sailor is hated and envied by his evil master-at-arms. When wrongly accused of fomenting mutiny, he finds himself speechless (he is a stutterer) and strikes his accuser, causing his death. His court martial panel, following naval rules, sentences him to death while detesting the laws that call for retribution over pity and justice. A superb study of the conflict between conscience and duty, between justice and the law. "Conscience is a private matter; we are public

men." The ship becomes identified as a ship of war, with its war rules. While no action is taken to bring peace to the ship of war, it is made clear that legal challenge is the only way to achieve peace. The film does not promote absolute nonviolence, for it does not condemn Budd's strike against the master-at-arms. Excellent film for high schools. It would generate much discussion. (KL)

Triumph of the Will, 1934-36, 120 min., b&w, (German with English subtitles), directed and edited by Leni Riefenstahl (CF $50) (MOMA $45, abbrev. version $24) (AB $40) It was Hitler himself who commissioned Leni Riefenstahl to produce a record of the Sixth Annual Party Congress in Nuremberg in 1934, placing 30 cameras and a staff of 120 at her disposal. Hitler and Goebbels staged the most spectacular propaganda rally the world had ever seen. This technically brilliant masterpiece stands today as a unique document of a dictator's philosophy and methods, and is probably the most effective propaganda film ever conceived.

23 Skidoo, 1964, 8 min., b&w, directed by Julian Briggs, produced by NFBC (CF $10) A photographic essay about a city after a neutron bomb explosion which kills all life but leaves everything else undamaged. The film conveys a sense of tremendous loneliness, emptiness and loss, leaving the viewer to consider the awesome weapons man has devised and the fragility of human life.

Twisted Cross, 1958, 55 min., b&w, an NBC Project 20 production (CF $29) (EMC $20) (OS $11) Immensely powerful documentary of Hitler's rise to power recreated almost entirely through captured German film, skillfully edited. Shows how propaganda and mob psychology made the Third Reich. The results show the fearful price of rejecting reason and compassion. Hitler's demonic utterances are greeted with mad ecstasy and mass hysteria. Forces appreciation of the crucial importance of democratic traditions, a respect for law and the value of the individual.

Two Castles, 1963, 3 min., b&w, directed by Bruno Bozzetto (Italy), (P $10) (EMC $8) A droll little film about a determined knight launching successive attacks on a neighboring castle. The tiny figure and his fruitless and misguided adventures are a very amusing and pointed commentary on the futility of war. Particularly funny sound effects.

Two Grilled Fish, 13 min., color, directed by Yogi Kuri (Japan) (UWF $17.50) Life remains indestructable, it seems, despite every effort of the human race to do away with itself. In this bizarre animation by Japan's Kuri, a pair of bug-eyed wanderers settle on a desert island and

set up housekeeping, but it is not long before civilization sets in to complicate matters, going through all the forms of social evolution from factory to high-rise to fortress to bomb. Kuri's imagery is ingenious, especially his giant all-purpose machine that sucks in raw material in one end and cranks out finished products at the other.

Two Men and a Wardrobe, 1957, 15 min., b&w, produced at Polish Film Academy at Lodz, directed and edited by Roman Polanski (P $25) (EMC $16) (ROA $25) (MMM $25) Provocative though obscure fantasy-parable made by Roman Polanski very early in his career. Two men emerge from the sea carrying a large old-fashioned wardrobe. They are prevented on every hand from entering into the normal activities of the town, since they carry their wardrobe everywhere—while theft, disorder, and even murder go unnoticed by the town's inhabitants. Without commentary; terse jazz score. (EMC review) (study guide NCSF and Discovery)

The Umbrella Man, 1968, 28 min., b&w, directed by Ronald Fleher, produced by Walter Graves and Ben Park for UN-TV and ILO (CF $8) The work of the International Labor Organization in Ethiopia. An umbrella factory is started which employs only the physically handicapped, giving them jobs, a home and self-respect. The plant was successful and is now taken over and run by Ethiopians.

Uniting the Nations, one of a series of twenty films "World History from 1917 to the Present," 1966-1969, 20 min., b&w, produced by BBC-TV (TL $12) The film starts with recognition of the need for uniting the nations, first embodied in the League of Nations and then the UN in 1945. Particularly good in showing the need for an international police force and its limitations under the present charter. Scenes of peacekeeping in Cyprus, Mid-East, Congo and Korea. The film concludes with the question—are the nations any more united today than they were in 1917? Very good discussion starter, especially for students.

Unswerving Arrow—A Tribute to Camus, 1963, 12 min., color, produced, designed and directed by Babette Newburger (CF $15) (MMM $15) Excerpts from Camus' "The Plague," "The Fall," and "The Rebel" are read by Michael Redgrave over illustrations by Babette Newberger. The film is quiet but powerful. Camus' words speak to man's conscience in a world where murder is legitimate and human life considered trifling. Camus affirms his confidence in the possibility of universal understanding and friendship. The film should serve to encourage the reading in full of the works quoted from.

Up is Down, 1970, 6 min., color, written and directed by Mildred Gold-

sholl, produced by Goldsholl and Associates (P $10) (AFSC/Chicago $5) This animated fable is about a boy who walks on his hands and from his upside-down position sees things differently. Others, representing society, try to help him see things their way. When he stands upright, his new perspective teaches him "beauty is ugliness, truth is lies, peace is war." The film, including a powerful sequence of newsreel clippings and stills, presents a direct treatment of some of the central themes of our times: tolerance and conformity, and conflicts between a man and his society and between one generation and another.

Variations on a Theme, 1962, 11 min., b&w, produced by Istvan Szabo, Tamas Vamos, and Andras Nemeth (Hungary) (AB $8.50) A powerful statement against war, the glorification of wartime experiences, and the complacency of a comfortable society oblivious to the dangers of militarism reborn. In three parts: "Objectively," a view of the last World War; "Shocked," a view of fathers describing the war to their young sons in a museum for armaments; and "Shrieking," a view of a restaurant of complacent people oblivious to the sound of tramping feet which gradually drowns out everything. No dialogue. (review AB)

Vicious Circle, 1966, 29 min., b&w, produced by UN, International Zone Series, narrated by Ben Park (CF $8) This film documents the problems faced by the developing countries: exploitation, lack of schools, need to work for a subsistence living, lack of teachers. It shows the search for ways to break the vicious circle of poverty and ignorance in which those who are poor cannot get an education and those who are uneducated must remain poor. (review CF)

Vietnam: Journal of a War, 1966, 52 min., b&w, produced for BBC-TV (TL $25) (MMM $20) (AFSC/Camb. $4) A BBC documentary covering Buddhist revolt, North and South Vietnam bombing, civilian casualties, interviews with U.S. and Vietnamese soldiers and civilians. Shows the human agony of the war.

Vinoba Bhave: Walking Revolution, 1969, 39 min., color, directed and photographed by Mary Kirby and Robert Steele, produced by Pilgrim Films (IFB $22.50) The Boodham movement of voluntary land reform began in April 1951. Building on Gandhi's work, Vinoba and his followers have walked thousands of miles in village India asking the sharing of land by the rich as a right of the poor and introducing new ideas and crafts. Informed and detailed, though only shows positive aspects.

Viva La Causa, 1972, 22 min., color, (OAV-UCC $15) This documentary portrays farm workers at work in the fields of California, in meetings,

and on the picket line. There are interviews with growers, with Cesar Chavez, and with other leaders of the United Farm Workers. This is a quiet but effective film for creating empathy toward farm workers and their nonviolent struggle for change.

Vivre (Living), 1959, 8 min., b&w, selected and edited by Carlos Vilardebo (France) (CF $10) (MMM $7.50) Impressive and moving newsreel excerpts, ingeniously edited, shows faces from the family of man, civilian victims from all over the world who have suffered the ravages of war. Their faces are marked by shock, bitterness, deep despair, misery and sorrow. The meaning of war and violence on a personal level.

The Walk, 23 min., b&w, produced by Hillary Harris (CNVA/New England, $4) A powerful account of the San Francisco to Moscow walk sponsored by the Committee for Nonviolent Action. The film shows a kind of nonviolent direct action which has been largely bypassed in recent years. The personal witness here stems from religious belief and is free from hostility and arrogance. A bit long, but definitely worthwhile.

War, 1968, 22 min., color, produced and directed by Sylvan Markman and Robert Scull (AB $15) (OS $9.50) "War" is not a subtle film. Using question-and-answer sessions in a classroom and war scenes from caveman to modern man–the bomb maker–the film drives home the theme of the futility of war. Repeatedly the narrator, "the universal soldier," asks what the war-dead died for, and what did the war accomplish. The film implies that conflict is inevitable, but war is not. War, because its only real consequence is death and suffering, is a useless invention and should be done away with. The film raises many questions that would be good for a high school or junior high school discussion: do individual leaders cause wars, is conflict inevitable, is war inevitable and do wars ever change anything?

The War Game, 1966, 49 min., b&w, directed by Peter Watkins, produced for BBC-TV (CF $75) "A scrupulous attempt–based on information supplied by experts in nuclear defense, economics, and medicine–to show what would happen to Britain in the event of a nuclear attack. The images have the authentic quality of a newsreel and an impact more forceful than any book or lecture. The film's overall mood is panic: there is no way to 'prepare for' nuclear war, there is no choice but to 'prepare against' it." (review CF) Felt by many to be the most impassioned outcry against nuclear warfare ever made.

War Games, 1963, 19 min., b&w, written, directed, photographed and music composed by Donald Richie (AB $15) (UW $6) A silent, slow moving film of a group of boys on a beach near Tokyo who kill a

goat, almost as a by-product of their play, and then bury it with awesome ritual, after which they run off in heedless laughter, ready for more games. The movie suggests many questions—are war games so ingrained in us as to be played without forethought and planning?, why do the boys appear so emotionless after the killing?, why does one boy not participate?, why do the boys patently divide into two groups before fighting?

Where the People Are, 1968, 35 min., b&w, produced by National Council of Churches (ROA $12) (MMM $15) (COKES $10) (AFSC/Portland $10, Camb. $4) What has the church to say to a society in the ferment of rapid change? Should it take action or stick to preaching the gospel? A young seminarian goes where the people are to ask whether the church is relevant to a world of bigotry and violence. Sequences on guerilla theater and draft resisters are shown.

Who Invited Us?, 1970, 60 min., b&w, produced by Alan Levin for NET (IU $13.50) (EMC $18) (ADF $40) (SANE $25) Reviews history of U.S. military intervention from the take-over of the Philippines following the Spanish-American War to the war in Vietnam. Discusses motivations for involvement, emphasizing conflict between capitalism and socialism, and American business needs abroad. Includes role of CIA in triggering interventions. Part II is more balanced and thoughtful than part I and offers pros and cons of intervention. A useful film to start discussion of extent and manner U.S. is involved in the affairs of other countries, how the U.S. should legitimately defend its values and what its role should be as a superpower.

Who Owns Tony Fargus?, 1968, 10 min., b&w, produced by AFSC/NY $7—Chicago $6, Balt. $5, Camb. $4) A young Negro who was actually under indictment while the film was being made is taken out of his environment and brought face to face with an all-white local draft board. The first half is too long, but since many of the important questions are raised in the draft board sequence, the film can be useful to start discussion.

Who Speaks for Man?, 1970, 56 min., b&w or color, produced for NET for 25th anniversary of the United Nations (IU $16.50 color, $11.75 b&w) (AF $20 color) At present the United Nations is the only institution whose purpose is to serve all humanity rather than certain segments of it. Does it provide mankind with the machinery for dealing with basic problems of human rights? This film is a powerful documentary record of human suffering which only an effective world organization might have prevented or reduced. It depicts the starvation, mistreatment and executions which recent political conflicts have inflicted on human

beings, against a background of U.N. discussion and debates. Highlighted by interviews with U.N. leaders and individuals attempting to make the U.N. act on behalf of human rights, the film demands an analysis not only of the responsibilities of the United Nations, but even more importantly of the motives of the member states and of the human values held by their representatives. An excellent and thought provoking film. (discussion guide and bibliography available from the World Law Fund)

You Don't Have to Buy War, Mrs. Smith, 1970, 30 min., b&w, produced for Another Mother for Peace (AMP, apply) (ADF $15) (AFSC/Balt. $15, Camb $15, Chicago $10) (OAV-UCC $15) Speaking to a gathering sponsored by Another Mother for Peace, Bess Meyerson Grant, Commissioner of Consumer Affairs in New York City, examines our military engagement in Asia and all its tragic consequences at home and abroad. In a well-presented speech touching on many crucial problems, she brings the issues home to the tax-payer and consumer. The development, testing and stockpiling of chemical and biological weapons are particularly attacked. She names America's most familiar manufacturers of household goods, charging them as war profiteers who are the makers of Pentagon products and urges citizens to not buy their stocks or products.

V. FILMS ON CHINA

China!, 1965, 65 min., color, directed by Felix Greene, (GP $135) (IMP $135) (ADF $135) Much of the footage in this film has become the basis for other films made on China. Concentrating on ordinary people in factories and communes, the film also depicts life among the more westernized segments of the population in Shanghai. Included are scenes of sporting and musical events, religious bodies, schools, and mass rallies in Peking. The film was made in 1963 during the producer's trip to China, and includes a considerable amount of Chinese government documentary footage. Felix Greene's personal viewpoint reflected in the film is almost wholly favorable to the present Chinese Communist regime. He presents China as a proud and dynamic nation making progress toward modernization and self-respect. The photography and music are excellent.

China: The Awakening Giant, 1966, 17 min., color, MHF, (CF $15) (OS $7.75) (UM $6.50) A look at modern China in the process of great political, economic and social change. Examines the Chinese people's acceptance of Communism as a means of escaping their poverty. Presents an overview of industrial and agricultural developments, but draws an over-idealized picture of modernization efforts. Geographical background and maps are excellent. Best suited as an introduction to the subject.

China: The Big Question, 1968, 15 min., color, (AV-ED $10) This film surveys, from a critical point of view, the massive effort in China to create a society of absolute equality. After mentioning the great improvement in people's material living conditions, the film focuses on the intensive and all-pervasive propaganda and control machinery in China and emphasizes the elements of blind obedience to the State and hatred of the United States.

China: Century of Revolution, 1968. The following three films are taken

from the documentary *China: Roots of Madness* written by Theodore H. White. (EBF with guide, UM, EMC, FI) See complete annotation under each title. *The Search for National Unity, 1800-1927,* 19 min., *Civil War and Invasion, 1927-1941,* 22 min., *The Rise of Communist Power, 1941-1967,* 29 min. There are many scenes of great historical importance in these films. Beginning with the Opium War and running through the subsequent century of Chinese history, the films depict the physical and psychological degradation, hardship and misery which was the plight of the Chinese prior to 1949. By emphasizing the elements of rejection and hatred toward the West and her own past, China is portrayed as being irrationally angry at this past century of misery and exploitation. Certain historical interpretations are debatable, some parts are over-dramatized, and personalities are often stereotyped. However, the films contain excellent footage and are an extremely provocative commentary on modern China's attitudes toward the West.

China: Civil War and Invasion, 1927-1941 (second of three films from *China: Century of Revolution Series*), 1968, 22 min., b&w, narrated by Theodore H. White, (FI $8.50) (EBF $6.50) (EMC $9) (UM $4.50) Discusses Chiang Kai-shek's nationalist government and his military campaigns against the communists. Traces route of the Long March, and explains differing strategies of Mao and Chiang in both the civil and anti-Japanese wars. Discusses Chiang's determination to fight Mao's communists rather than the Japanese invaders, until a dramatic kidnapping episode forces him into a united front against the Japanese. Notes that the communist Eighth Route Army held its territory against the Japanese while Chiang's was forced to retreat.

China: The Industrial Revolution, 1967, 16 min., color, MHF, (CF $15) (UM $5.75) (OS $7.75) Illustrates Communist China's strides toward industrialization with beautiful color scenes of farms and factories. Presents China as simply another backward country undergoing economic development with no attention to unique factors. Fails to place economic change in historical perspective and omits discussion of the relationship between politics and China's modernization. Of limited usefulness.

China: A One Class Society, 1968, 15 min., color, (AV-ED $12.50) When the Communist government came to power in 1949, China was torn by corruption, disorder, disease and ignorance. After a short narration of this history, the film then describes the creation of a new society through the disruption of traditional local loyalties and the substitution of absolute loyalty to the state. It focuses on the commune and

its economic, social and political role in Chinese society. The photography is interesting but not particularly original, while the narration concerning the training of the militia, marriage, sex, the role of manual labor, and propaganda is clearly critical of the Chinese Communist regime. The film ends with a short sequence on the Red Guards and the Cultural Revolution.

China: Rise of Communist Power, 1941-1967 (third of three films from *China: Century of Revolution Series*), 1968, 29 min., b&w, narrated by Theodore H. White, (FI $12) (EBF $6.50) (EMC $11) (UM $5.75) Discusses factors leading to downfall of nationalist government, including Chiang's unwillingness to fight the Japanese, the resulting rift with his US military advisors, corruption, mass hunger, inflation, and war-weariness. Follows course of civil war to communist victory and Chiang's retreat to Taiwan. Ends with anti-communist commentary.

China: Roots of Madness (edited into a three part series, *China: Century of Revolution*), 1966, 90 min., b&w, narrated by Theodore H. White, (FI $27) (TF free) This is one of the best available Western film studies of the origins and development of the Chinese revolution. Offers a survey of modern Chinese history from the Opium War to 1949. The film is well edited and makes use of much historically significant film footage. Emphasis is placed upon China's experience with Western imperialism and her consequent rejection of both the West and her Confucian heritage.

China: Search for National Unity, 1800-1927 (first of three films from *China: Century of Revolution Series*), 1968, 29 min., b&w, narrated by Theodore H. White, (FI $12) (EBF $6.50) (EMC $11) (UM $5.75) Shows the beginnings of the struggle to release China from its bondage to the past. Discusses China's "loss of face" in the 19th C. owing to the Manchu Dynasty's basic corruption and its submission to the West. Traces growth of the idealistic nationalism of Sun Yat-sen and the Kuomintang, which seemed to represent China's first hope for peace and unity in a century. Indicates that communism would destroy this seeming national unity.

China: The Social Revolution, 1967, 17 min., color, MHF, (CF $15) (UM $6.50) (OS $7.75) Opens with an excellent summary of China's turmoil in the first half of the twentieth century. Good discussion of Communist China's agricultural communes and her efforts to remove class distinctions, for example, by periodically sending scholars to the fields so that they may identify with the peasants. It also covers education, the role of women, religion, and military training and indoctrination. Objective and informative.

The China Story: One Fourth of Humanity, 1968, 75 min., color, a documentary film by Edgar Snow, filmed at Peking Studios, (IMP $135) (ADF $135) A history of modern China from Mao Tse-tung's rise to power to the Cultural Revolution of today. This film was compiled by Edgar Snow over a period of thirty years as a foreign correspondent in China. It contains a great deal of footage that cannot be seen anywhere else, including interviews with Mao Tse-tung, Chou En-lai, and others, and pictures of the Chinese Red Army's historic Long March. Artistically a beautiful film with striking photography. A survey of the Chinese Revolution by a sympathetic observer.

Communist China, 1964, 22 min., b&w, MHF, (CF $10) (OS $6.50) (YESH $7.50) This extremely good film portrays China's determined efforts to eliminate poverty and backwardness and to mobilize her massive resources, both human and material, to make China a world power. As seen by the Peking government, the way to modernization is through the overturn of the traditional values of Confucian society in favor of loyalty to the state. More objective and penetrating than most films on the subject. Handles a complex subject clearly and interestingly.

The East is Red, 1966, 130 min., color, produced by the government of the People's Republic of China, (CF $75) A modern opera-epic combining elements of traditional Chinese opera with modern revolutionary songs, music, costumes, and staging. The film is a long description of the Chinese Revolution from the Chinese Communist point of view. It begins with vivid descriptions of exploitation and misery in the pre-communist period, and the birth of the Chinese Communist Party in 1921. The theme is the struggle of Chinese workers, peasants, and soldiers against domestic and foreign enemies and exploitation. The film has been shown to tens of millions of people in China, and is, therefore, significant for providing an understanding of the view the Chinese are presented of their own land and history.

Red China, two parts, 1962, 30 min. and 24 min., b&w, produced by NBC-TV for its "White Paper" series. (CF $25) (OS $11) (EMC $19) Part 1, narrated by Chet Huntley, traces the rise of Mao Tse-tung and the Communists during the civil war, then follows the Communist struggles, achievements, and failures up through 1959. Emphasis is placed on the mobilization of millions of peasants, the massive propaganda campaigns and the rapid pace of industrialization. The film offers a valuable perspective on China's development. Part 2, narrated by Swiss photographer Fernand Gigon, shows life in the cities and communes, but is less interesting than part 1. Part 1 can be used alone,

bearing in mind that it only covers through 1959. The film was taken during the height of China's post-Great Leap Forward difficulties, and the over-all impression is one of drab conformity and forced labor.

Red China Diary with Morley Safer, 1968, 54 min., color and also b&w, produced by CBS News, (B color $25, b&w $12.50) (UM $10) A news correspondent shares his impressions of a twenty-day trip to five major cities of Communist China in July, 1967. Excellent coverage of the readibly visible aspects of the Cultural Revolution, with considerable footage devoted to the homage paid to the thought of Mao Tse-tung in schools, rural villages, city streets, and factories. Lacks an analytical appraisal of the purposes, economic and social impact, and possible long-range consequences of the Cultural Revolution. One is left with the impression that the Cultural Revolution involves only a mass indoctrination campaign to achieve mindless acceptance of Mao's leadership and ideology. Timely and instructive within this scope.

VI. FILMS FOR CHILDREN AND A CHILDREN'S PEACE BIBLIOGRAPHY

The films listed in this section are of special value in film programs for children. The grade level for which the film is appropriate is indicated in the annotation.*

Attitudes Toward War

Follow the Leader, 23 min., b&w, sixth grade and up, (ADF, $30) Children play "follow the leader" in military style: the fantasy world of arbitrary power they build becomes stronger than their individual wills, and their "victim," a friend in real life, goes unaided. Set in an empty fun-house, the childrens experience is grotesque and terrifying.

The Hole, 15 min., color, fifth grade and up, (EMC, $13.50) Several construction workers enlarging a street excavation argue about accidents of many kinds and whether they can be prevented. When a crane accidentally drops a heavy load near them, the two men suddenly agree that it is a bomb explosion. The point is evident: mankind must disarm. Improvised dialogue by Dizzy Gillespie and George Mathews enlivens this film. "The Hole" has received many awards, including the Academy Award for Best Cartoon Short Subject.

The Magician, 13 min., b&w, third grade and up, (AFSC, $5) A simple allegory in which a fairground showman mesmerizes youngsters against their inclinations to shoot guns first for fun and then leads them astray. Preparation for war, the manipulation of human minds, war and its senseless results are reduced to their most simple forms.

Toys, 7 min., color, fifth grade and up (AFSC/Seattle, apply) Children joyfully watching toys through a store window react with horror and fascination as the toys come to life, fight and kill to the sound of real

*This section of the film guide was prepared by Robbie McGillicuddy, a consultant to the World Without War Council's publications program, 1970-1972.

warfare in the background. The film effectively shows that war is thought of as a game, an attitude perpetuated through war toys.

Toys on a Field of Blue, 20 min., b&w, fifth grade and up, (CCM, $7.50) (MMM, $10) An old veteran watches children playing very realistic war games and relives his wartime experiences. The film shows how adults perpetuate war by taking it for granted, glorifying it, and giving war toys to their children.

(See also "The Hat" listed under Conflict Resolution on page 57 and "Is It Always Right to Be Right?" listed on page 60.)

Conflict Resolution

Boundary Lines, 12 min., color, first grade and up, (EMC $8.50) Through animated symbols this film makes two important points: that people must learn to live together and that it is possible to do so. The style makes this film good material for discussion by all age groups.

The Fable, color, kindergarten and up (A-S, apply) Marcel Marceau is the central figure—a man who loves his pretty country meadow so much that he protects it from damage and misuse by erecting first a fence, then a wall, then a fortress. The price he pays—isolation and the deprivation of others—convinces him that stones are better used in making bridges than walls. Full of action and music, this fable has all the appeal and power of its *genre*.

The Hat, 18 min., color, fifth grade and up (EMC $11.50) Two soldiers marching on opposite sides of a border line are also separated by mutual fear and mistrust. A dispute over a hat accidentally dropped across the border leads the two men into a conversation. They argue at first but then each soldier begins to identify with the other. Voice and music improvisation are by Dizzy Gillespie and Dudley Moore. "The Hat" won first prize as the best animated cartoon in the 1964 Venice Film Festival.

Neighbors, 9 min., color, first grade and up, (EMC $7.50) A simple parable about two neighbors who, after years of friendliness, come to blows over the possession of a flower that one day springs up where their properties meet. "Neighbors" received an Oscar for highest achievement in documentary film production.

Picture in Your Mind, 16 min., color, second grade and up, (EMC, $10.50) An animated follow-up to "Boundary Lines," this film shows the origins of prejudice and presents a forceful plea to the viewer to re-examine his own mind.

A Scrap of Paper and a Piece of String, 6 min., color, preschool and up, (MMM, $5) A friendship is threatened when the paper decides it no longer needs the string; cooperation to avert disaster bring the two together again. This lively and engaging film can't fail to make its point: the divisiveness of differences is outweighed by the need for cooperation.

Growth–Awareness of Self and Others

The Eye of the Storm, color, sixth grade and up, (ABC $45) This film portrays how one teacher taught her class the awful results of prejudice. It is powerful and well worth the price.

I Wonder Why, 5 min., b&w, third grade and up, (MMM, $7.50) A little girl catalogues the things she likes and the experiences that give her pleasure, and in so doing outlines common human feelings that bind the community of man. Her question and the title are dramatically given focus when the speaker is revealed to be a young black girl. "I wonder why some people don't like me" reaches directly the issue of prejudice and hostility based on differences.

New Fashioned Trick or Treat, 20 min., color, second grade and up (UNICEF, free) Danny Kaye presents the UNICEF Trick or Treat program. UNICEF field work is also presented.

Nick, 29 min., color, preschool and up, (Disney, apply) The story of Ayet, a boy living in a village, who befriends and finally frees a baby elephant. A moving story of a little child who learns growth through renunciation. Excellent for children but will delight audiences of all ages.

We Are One, 15 min., fifth grade and up, (AF, $5, free for telecasting) Children are the same when they are born, but differences between children in the richer countries and those in the underdeveloped countries become apparent. We must help them to become one–to grow in responsibility and friendship.

What Color Are You?, 15 min., color, first grade and up, (EMC, $11) The experience of three boys at a zoo and amusement park leads to the discussion of biological and anthropological differences among racial groups. Directed toward the primary and intermediate grades, this film gives a clear explanation of a complex subject.

(See also: "Is It Always Right to Be Right," p. 60 and "A Fable," under Conflict Resolution.)

World Community

Adventures of Chico, 55 min., b&w, second grade and up (EMC, $17.50) An engrossing story of a Mexican boy and the native animals he finds around him and grows to love. This enduring film was made in 1938 on the Central Mexican Plateau. English version.

Brotherhood of Man, 10 min., color, second grade and up, (ADL, $3) An animated film which points out that the advances in communication and transportation have made all men neighbors, and stresses the need for understanding and the realization that all races are equal.

Children's Songs of Japan, 20 min., color, preschool and up, (Ideal, apply) Japanese children sing and explain folk songs. They dance and play games.

France and Its People, 14 min., b&w, kindergarten and up, (EMC, $7.50) The surroundings, traditions, attitudes and ways of earning a living in a single French family are explored. The blending of old traditions with modern ways is portrayed.

Japanese Family, 23 min., b&w, kindergarten and up, (EMC, $11.50) A story of the Kawai family, silk weavers of Kyoto. We see the adults at the hand-operated looms, the father in a sales conference, the entire family at supper and afterward the children doing their homework and preparing for bed. The next day we accompany the children to a beautiful park in Nare and attend a world famous puppet show in Osaka.

People of the Reindeer, 18 min., b&w, kindergarten and up, (EMC, $8) The magic of spring in Lapland is revealed through the daydream of a young boy in Northern Seden, after the Laplanders have taken their reindeer into the mountain regions, leaving the children behind in the village school.

Sampan Family, 16 min., b&w, kindergarten and up (EMC, $8.50) The story of families who live aboard the small Chinese river boats known as sampans. One observes the family's daily fishing activities, the housekeeping chores, etc., and the entire family, including the three-year-old, rowing to the night's anchorage.

Ishi in Two Worlds, 19 min., color, first grade and up, (EMC, $13.50) Ishi, a Northern California Indian, is the last surviving member of his tribe. The history of Ishi's tribe and Ishi's own life among white men is narrated against still shots and movies of Ishi hunting, teaching his skills to his anthropologist hosts. The dignity of this man underscores the concept of the dignity of all; brotherhood and the benefits of

cultural sharing are revealed in the relationship of these men. This excellent film will fascinate audiences.

(See also: "We Are One," "What Color Are You?" and "I Wonder Why" under Growth—Awareness of Self and Others, and "A Nomad Boy," "Assignment: Children and Kantatiskiwa—Dawn of a New Day" under World Development.)

World Development

Assignment: Children, 20 min., color, first grade and up (AF, $6) Children in India, Korea, Japan, Burma and Thailand provide the background for this engaging account of a trip by Danny Kaye on behalf of UNICEF. Specific UNICEF projects are shown.

Narpali, 21 min., color, fourth grade and up (AFSC $3) An excellent film for showing community development techniques in underdeveloped countries. Produced by the American Friends Service Committee to demonstrate the tangible human results of national-international cooperative efforts in India.

Children in the Sun, 10 min., color, fourth grade and up, (AF, $10) The life of a happy child is traced from birth to age seven; then the youngster narrates the scenes showing his underfed, underprivileged, prematurely aged peers. This film has won many awards.

Fishermen of Quintay, 10 min., b&w, first grade and up (UNA-USA, $1) A charming story about a fishing village in Chile which pulled itself out of isolation and poverty with the help of the U.N. Technical Assistance Program.

Food or Famine, 27 min., color, third grade and up, (SHELL, free) "Food or Famine" dramatically and effectively describes the crisis facing the world today: population growth continues to outstrip food production. Made in cooperation with the Food and Agricultural Organization of the U.N., this film vividly illustrates the need for international cooperation to meet urgent human needs.

A Gift to Grow On, 13 min., color, fourth grade and up, (AF, $5, free for telecasting) This U.N. film discusses maleria eradication and child care in a remote Mexican village.

Kantatiskiwa—Dawn of a New Day, 14 min., color, second grade and up, (AF, $5, free for telecasting) The Indians living on the High Plateau of Peru, Bolivia and Ecuador are aided by UNICEF and other U.N. agencies and South American governments to improve health, farming and educational facilities.

A Nomad Boy, 20 min., color, fifth grade and up (AF, $6) The hard but happy life of a family in Northern Somalia is described through the life of a twelve-year-old boy. The family is visited by the travelling teacher, who has been aided by UNICEF.

Overture, 9 min., b&w, fifth grade and up (EMC, $6.50) A poetic documentary of great force and meaning, this film honors the opening of the United Nations General Assembly. The Vienna Philharmonic Orchestra performs Beethoven's Egmont Overture. As the Assembly fades out, the film shows the suffering in the world and the U.N.'s efforts for recovery.

The Paper Kite, 20 min., color, first grade and up, (AF, $10) The hero of this charming puppet film is a little Norwegian boy who can fly with his magic kite. He flies to children living in areas where modern health, education and technological advances are unknown, and brings them UNICEF assistance.

People by the Billions, 28 min., b&w, fifth grade and up, (CF, $8) A graphic exposition of the problem of population growth, this film describes the natural checks of the past: drought, war, epidemic, many of which are now offset by medical and technological developments. The film impresses the viewer with the need for population control and vast increases in food production. Scenes of work being done by the World Health Organization suggest a partial solution: international cooperation to develop an effective world-wide health program. "People by the Billions" is the first in a series of six films produced by the National Film Board of Canada. Together these films provide a comprehensive view of world population and food supply problems that transcend national boundaries and threaten the future of civilized life. Other titles are "Man and His Resources," "To Each a Rightful Share," "The Global Struggle for Food," "Can the Earth Provide?" and "Challenge to Mankind." Each is about thirty minutes long. Available from (CF, $8 and OS, $5)

A Bibliography of Books for Children*

This selected list of books for children can usefully augment the educational value of the above listed children's films. Both the films and books are based on the conviction that childhood education, in the home, the school, the church, can help to shape the values and understandings which will contribute toward an end to war. Books were chosen which, through

*Adapted and augmented by Judith V. Torney from her *School Library Journal* article.

direct statement or through skillful, amusing indirection, press the serious point that peace is possible, that peace is the strongest and wisest course in the lives of men and nations today.

This bibliography, which is intended as a resource for parents and public and church school teachers, is divided into three sections, corresponding to three different grade levels.

I. Preschool and Primary

BAKER, Betty. **The Pig War.** Harper, 1969, $2.50.

An I-Can-Read history of the 1859 incident between the United States and British Canada which began with an intrusive pig and nearly escalated into a full-scale war; an easy-to-read demonstration of the idiocies that can grow into international conflict.

BOLOGNESE, Don. **Once Upon a Mountain.** Lippincott, 1964, $2.95.

A shepherd calls for help and hears laughter. Convinced his town is being ridiculed by the mountain village opposite, he prepares for war, only to discover that the "hee-ha-haw" had come from a donkey. Disarmingly amusing and deceptively simple.

COWLEY, Joy. **Duck in the Gun.** Doubleday, 1969, $2.95.

Continuing commitment to life rather than death is central to this story of a war prevented when a duck, with the help of obliging soldiers, nests in the one cannon of a besieging army.

FITZHUGH, Louise, & Sandra Scoppettone. **Bang Bang You're Dead.** Harper, 1969, $3.95.

An obvious anti-war lesson in words and pictures tracing the increasingly violent actions of some children who began a game of playing at war.

FOREMAN, Michael. **Two Giants.** Pantheon, 1967, $3.95.

Two happy giants fall out over the ownership of a seashell and gradually discover how ridiculous it is for the equally powerful to fight each other.

GURNEY, Nancy. **The King, the Mice and the Cheese.** Random, 1967, $2.95.

This is a charming story of escalating armaments and the value of negotiation in solving conflicts. This book may be purchased in either a Spanish/English or a French/English edition. Good for dramatization.

HUTCHINS, Pat. **Tom and Sam.** Macmillan, 1968, $4.50.

A small war between two small boys starts to escalate when their sense of property leads them to steal from each other, and they recognize in time that their rivalry could cost a pleasant friendship. A transparent moral buoyed by humor.

KIRKPATRICK, Oliver. **Naja, the Snake, and Mangus, the Mongoose.** Doubleday, 1970, $4.50.

A Jamaican parable of the re-thinking of roles and the peaceful solutions discovered by habitual enemies, the snake and mongoose, when they find out that they take pleasure in each other's cleverness and company.

LA FONTAINE, Jean de. **The Lion and the Rat.** Watts, 1964, $4.95.

The internationally famous fable of mutual reliance and of how the concept of relative size is meaningless in the account of a rat's ability to save the king of beasts by gnawing away a trap net.

LOBEL, Anita. **Potatoes, Potatoes.** Harper, 1967, $2.95.

Two brothers, soldiers in opposing armies, meet to do battle on their own potato field, a situation which nearly kills their mother. It's an early childhood stunner about the vainglory of war and its toll in innocent victims.

VARGA, Judy. **The Magic Wall.** Morrow, 1970, $3.95.

Adapted from a medieval Austrian folktale, the author/illustrator recreates the dilemma of Good King Frederick, who brings trouble and bad feeling to his cordial kingdom when he accepts bad advice and barracades his territory with unnecessary defense measures.

WIESNER, William. **Tops.** Viking, 1969, $4.50.

Two gentle giants make friends, and their example brings peace to two evenly matched countries at war.

WIESNER, William. **Tower of Babel.** Viking, 1968, $3.95.

This retelling of the Biblical legend can be used to show the chaos that attends on lack of communication and an unwillingness to learn to understand one another.

WONDRISKA, William. **Mister Brown and Mister Gray.** Holt, 1968, $3.95.

Two pigs, sent by their king to define "happiness," repair to separate islands–one to amass great material wealth, the other to provide his family with simple comforts. A simple message to the effect that "most" and "biggest" do not necessarily mean "strongest" or "best."

WONDRISKA, William. **John John Tarwilliger.** Holt, 1966, $3.50.

A little boy comes from a town which lives in fear of the Machine Gun Man, who prohibits all fun and friendship. Message here is that people who order others around are often covering up because they feel inferior.

WONDRISKA, William. **Tomato Patch.** Holt, 1964, $3.50.

Two young princes from the kingdoms of Krullerburg and Appletania–kingdoms filled with weapons–stumble upon a tomato patch. Their interest

in growing tomatoes leads to other growing things and pretty soon there is no room in either kingdom for weapons.

II. Middle Grades

GOODWIN, Harold. **Magic Number**. Bradbury, 1969, $3.95.

A misguided scientist attempts to force peaceful coexistence on the wild creatures inhabiting his garden, and, although the animals do eventually arrive at peace, their clever arrangements are reached despite, rather than because of, the dictatorially bumbling professor.

GREEN, Wade. **Disarmament: The Challenge of Civilization**. Coward, 1966, $2.80.

An anecdotal record of the various international disarmament agreements pursued between 1924 and 1965.

HARRISON, Deloris, ed. **We Shall Live in Peace: The Teachings of Martin Luther King, Jr.** Hawthorne, 1968, $3.95.

Excerpts from the speeches and writings of America's foremost advocate of nonviolence.

HOUSTON, James A. **White Archer**: An Eskimo Legend. Harcourt, 1970, $3.50.

Vigorous drawings enhance this tale of an Eskimo boy, bent on avenging his parents, who learns the futility of "an eye for an eye, a tooth for a tooth."

KELEN, Emery. **Peace Is an Adventure**. Meredith, 1967, $3.50.

The work of many agencies of the United Nations is made vivid through these accounts of the men and women working for the UN around the world.

KIPLING, Rudyard. **Miracle of the Mountain**. Addison-Wesley, 1969, $4.95.

The dignity of all life, animal as well as human, is made amply clear in this Kipling story especially adapted for younger children.

KRUMGOLD, Joseph. **Henry Three**. Atheneum, 1967, $4.75.

Two young boys keep their head while all about them are losing theirs in a suburban panic to build air raid shelters at the threat of war.

LANIER, Sterling E. **War for the Lot: A Tale of Fantasy and Terror**. Follett, 1969, $3.95.

Woodland animals under the threat of invasion by marauding rats are temporarily able to submerge their own differences and work together. Patterned on human strategies of war, the story subtly presses for the need for constant vigilance in maintaining good relations.

LAYCOCK, George. **Never Trust a Cowbird.** Norton, 1966, $3.95.

Profiles of 18 familiar wild animals illustrate the ways in which so-called natural enemies accommodate themselves to each other and share their diminishing wild territory.

LEICHMAN, Seymour. **The Boy Who Could Sing Pictures.** Doubleday, 1968, $3.50.

The responsibility of rulers to support the aspirations of their subjects is demonstrated through this story of a gifted singer who averts rebellion through the social reforms instigated by his songs to his king.

MERRILL, Jean. **Black Sheep.** Pantheon, 1969, $3.95.

An amusing animal fable for our times about a herd of sheep who find out the hard way that the herd is enriched by the presence of nonconformity and dissent.

NORTON, Andre. **Star Man's Son: 2250 A.D.** Harcourt, 1952, $3.50.

One of the oldest titles on this list, this is still one of the best science fiction novels promoting world peace through an adventurous plot and well-sustained suspense.

PATTERSON, Lillie. **Martin Luther King, Jr.: Man of Peace.** Garrard, 1969.

A biography geared to the vocabularies of middle grade readers which also explores the principles of nonviolent civil-disobedience.

SAINT EXUPERY, Antoine de. **Little Prince.** Harcourt, 1943, $4.25.

It was overweening pride that drove the Little Prince away from the serenity of his kingdom . . . Adults find that they can read any number of meanings into this multifaceted international favorite, so it should come as no surprise on a list that promotes the idea of peace.

WAHL, Jan. **How the Children Stopped the Wars.** Farrar, 1969, $3.75.

Set in the Middle Ages, this story describes the successful crusade of a band of children who march to the wars in the hope that the adults will stop fighting.

III. Junior Highschool and Up

CARR, Albert Z. **Matter of Life and Death: How Wars Get Started—Or Are Prevented.** Viking, 1966, $4.50.

An absorbing analysis of the underlying causes of three American wars, the economic and psychological pressures that led to them, and the ways these can be recognized and avoided today.

FORMAN, James. **Ceremony of Innocence.** Hawthorne, $3.95.

Hans Scholl and his sister Sophie are, as the book begins, being taken away by the Gestapo. They have been operating an underground press

urging resistance to the Third Reich. As Hans awaits trial, the events of the past flash back, alternating with conversations in which an old friend who is now in the SS pleads with Hans to recant. Somber and powerful, the book gives a grim picture of the Nazi regime. It is based on fact.

FORMAN, James. **Horses of Anger.** Farrar, 1967, $3.50.

A splendid evocation of time, place and atmosphere through the story of teenager Hans Amann's experience of war in Hitler's Germany–from superpatriotism, through dreary disenchantment, to stunning, empty destruction.

FRANK, Anne. **Anne Frank: Diary of a Young Girl.** Doubleday, 1967, $4.95.

A powerfully moving journal of the two years Anne, her family, and other Jews were hidden from the Gestapo during the German occupation of Holland. It pinpoints the stupidity and tragic waste of life and talent inherent in any war.

GREEN, Diana. **Lonely War of William Pinto.** Atlantic Monthly Press, 1968, $4.75.

Based on historic characters, this competently written novel explores the crisis of conscience of one boy, a lonesome pacifist among war-happy brothers, during the American Revolution.

HUNT, Irene. **Across Five Aprils.** Follett, 1964, $3.95.

Spanning the five Aprils of 1861-65, this story explores through the character Jethro (10 years old when the Civil War began) the initial fascination and eventual disillusion that war holds for boys.

LAWSON, Don, ed. **Youth and War: World War One to Vietnam.** Lothrop, 1969, $4.50.

An anthology of 11 personal essays by and about the experiences of young men in 20th century wars–their reactions to the reality of battle after the first surge of patriotic motivation.

LIFTON, Betty Jean. **Return to Hiroshima.** Atheneum, 1970, $5.95.

"Return here through the pages of this book and learn of the city–of the old, have they forgotten? Of the young, do they remember? Of the wounded, have they been healed?" Strong photographs with spare, moving text.

PAULI, Hertha. **Toward Peace: The Nobel Prizes and the Struggle for Peace.** Washburn, 1969, $3.50.

A history of the Nobel Peace Prize with sketches of its winners and their contributions.

RICHTER, Hans Peter. **Friedrich.** Holt, $4.50.

The narrator begins his story with his birth in 1925, when his parents lived in Herr Risch's apartment house and the Schneiders in the flat above them. Friedrich Schneider was just about his age, and a beloved companion. But Friedrich can't join the "Jungvolk" and is sent to a school for Jews only., while the Schneiders are insulted, then reviled, then persecuted. The tragedy and terror suffered by German Jews are made more vivid by the simplicity and candor of a child's viewpoint and by the focus on one small, obscure family.

SCHECTER, Betty. **Peaceable Revolution.** Houghton, 1963, $3.75.

This book traces the impact of nonviolent resistance on history through accounts of the lives and ideas of such men as Thoreau, Gandhi, and Martin Luther King, Jr.

STILES, Martha B. **Darkness Over the Land.** Dial, 1966, $3.95.

Through the skillful delineation of family and public life in Hitler's Germany, this novel examines the citizen's share in an aggressor nation's collective guilt.

TUNIS, John. **His Enemy, His Friend.** Morrow, 1967, $3.95.

On the surface, this is a novel about championship soccer, but essentially it is about the continuing negative effect of war on ordinary people through the story of a German soccer star who must return to France to play against the son of a man he had ordered shot during the German occupation.

UNTERMEYER, Louis, ed. **Time for Peace.** World, 1969, $3.95.

Quotations on the subject of peace from the King James Version of the Bible, with an introductory essay by the distinguished editor in which he further supports the theme through quotations from several poets.

VII RESOURCES

This chapter includes a selected list of study guides which accompany several of the films previously listed, a number of study units designed for school or organization use and the names and addresses of several agencies specializing in curriculum development. For individuals planning a film series and for those wanting a broader range of films to choose from on a particular subject, a number of specialized catalogues are listed. Eight film periodicals and their addresses are given to help the reader keep in touch with new films and new ideas for film programs. In addition, the catalogues of the film distributors listed in the "Key to Film Sources" should be consulted. These catalogues may be obtained by writing to the companies and organizations.

1) Study Guides

Film guides are useful in directing a discussion toward substantive issues and helpful to a discussion leader. A person planning a film showing should prepare a brief study guide. Study guides are available for the following films from the indicated sources:

Film	**Source** (addresses in Source Index)
Actua-Tilt	Pyramid
Algeria, Algeria: What Price Freedom, Battle of Algiers	See pp. 18 to 20 (developed by World Without War Council of Greater Seattle)
Dr. Strangelove	World Law Fund
Fable Safe	Center for Mass Communications
Flavio	Geo. A. Pflaum, Publisher
The Hat	World Law Fund
High Noon	World Law Fund

Hiroshima - Nagasaki, August 1945	See pp. 13 to 17 (developed by World Without War Council of Greater Seattle)
If There Weren't Blacks You'd Have to Invent Them	Mass Media Ministries
Interviews with My Lai Veterans	See pp. 21 to 26 and bibliography p. 107. (Study guide developed by World Without War Council of Greater Seattle)
Judgment at Nuremberg	"Human Person and the War System," see p. 111
Language of Faces	Geo. A. Pflaum, Publisher
Lord of the Flies	World Law Fund
Neighbors	*Discovery in Film**
Night & Fog	*Discovery in Film,* "Human Person and the War System," and National Center for Film Study
An Occurrence at Owl Creek Bridge	Geo. A. Pflaum, Publisher
Overkill	SANE
Overrun	SANE
The Star Spangled Banner	Pyramid
Telford Taylor: Vietnam and Nuremberg	"Human Person and the War System"
Time of the Locust	*Discovery in Film*
Time Out of War	*Discovery in Film*
Toys	Geo. A. Pflaum, Publisher
The Trojan Women	Scholastic Teacher, 1971
Trial at Nuremberg	"The Human Person and the War System"
Two Men and A Wardrobe	*Discovery in Film,* The National Center for Film Study
The War Game	See pp. 28 to 30 (developed by the World Without War Council of Greater Seattle)
Who Speaks for Man?	World Law Fund
The Witness	World Without War Council of Greater Seattle

2) Study Units and Curriculum

The following publications and study units can be helpful in using films to good advantage in classroom situations and in serious investigations of important war/peace issues:

*published by Association Press

AEP Public Issues Series, developed by the Harvard Social Studies Project. A series of inexpensive issue-oriented units ($.35 each) now published by American Educational Publications, Columbus, Ohio 43216. Titles include: "The Limits of War," "Diplomacy and International Law," and "Organizations among Nations."

American Freedom from Hunger Foundation, 1717 H Street N.W., Washington, D.C. 20005. Most people in the world do not want peace if that means keeping a large percentage of the world's population living under conditions of deprivation or exploitation. The following pamphlets help develop a sense of responsibility for social change and world development:

Development: A Bridge to Peace – a flexible teaching unit. $1.00

Target: Development Action – a practical handbook for students who want to act constructively. $1.50

Guide to Films About Development – a useful film guide. $1.50

Amherst Series. Developed by the Amherst Social Studies Project, each paperback provides a classroom unit with a helpful teachers' guide. Titles include "Hiroshima: A Study in Science, Politics, and the Ethics of War"; "Korea and the Limits of Limited War"; and "Collective Security in the 1930's: Failure of Men or of a Principle?". Each $.99 paperback may be ordered from Addison-Wesley Company, 2725 Sand Hill Road, Menlo Park, Calif. 94025.

Center for War/Peace Studies, 218 E. 18th Street, New York, N.Y. 10003. Publishes *Intercom*, a resource guide for teachers and community program leaders. Each issue contains an overview of one specific topic, plus a related bibliography, film listing and a description of organizations working on the problem. The following issues of *Intercom* are available for $1.50:

Development: New Approaches; Population
South Africa; Spaceship Earth: Curriculum for the Middle Grades
Understanding U.S. - China Relations
Conscience and War: The Moral Dilemma
The Human Person and the War System
The United Nations: After Twenty-Five Years
Teaching about War, Peace, Conflict and Change
Education about War, Peace, Conflict and Change

In addition, the Center for War/Peace Studies has published:

Global Dimensions in U.S. Education, a series of four pamphlets, about 50 pages each, which present a rationale, summary of current research, and practical suggestions for teaching units. Each pamphlet is devoted to one level of education: *The University*, by Maurice Harari, *The Secondary School*, James Becker and Maurice East, *The Elementary School*, Judith Torney and Donald Morris, and *The Community*, William Rogers, $1.50 each.

Curriculum Materials on War, Peace, Conflict and Change. Probably the best and most current annotated bibliography available for teachers.

Approaches to Conflict and Change. A series of curriculum units produced by the Center for War/Peace Studies and the Diablo Valley Education Project, available from Thomas Crowell, publishers. Units available include "Global Corporations" and "Global Solutions to Global Problems: The Need for Functionalism."

Thomas Crowell Company, 201 Park Avenue South, New York, N.Y. 10003. Publisher for the Foreign Policy Associations, Center for War/Peace Studies and the Center's Diablo Valley Education Project.

Diablo Valley Education Project, Robert Freeman, Director, 50 Vashell Way, Orinda, California 94563. Works closely with the Diablo Valley Public Schools to develop units and train teachers for Peace Education.

ERIC Documents Reproduction Service, P.O. Drawer O, Bethesada, Maryland 20014. ERIC provides a variety of social science educational aids, including Diablo Valley teaching units and concept guides on such topics as "Conflict" and "Interdependence."

International Dimensions in the Social Studies, Becker, James and Howard Mehlinger, eds., 38th Yearbook of the National Council for the Social Studies, 1968, 1201 16th Street, N.W., Washington, D.C. 20026 $4.50.

International Education for Spaceship Earth, King, David. Includes a basic introduction to secondary classroom teaching with class plans, suggested peace education programs, a bibliography and film listing. Available from Thomas Crowell for $2.50.

Learning about War and Peace, A Complete unit for senior high school, developed by Gerald Hardcastle, Hathan Hale High School, 10750 30th Ave., N.E., Seattle, Washington 98125

Teaching about War and War Prevention, by William Nesbitt. An excellent book for those considering secondary education programs in war/peace concepts. Available from Thomas Crowell for $2.50.

To End War, by Robert Pickus and Robert Woito. An introduction to twelve war/peace fields, resources for evaluating peace activity and organizations, and a linked argument for considering ending war the right goal. 256pp, 1970, Harper and Row. $1.50 Available from World Without War Publications, 7245 S. Merrill Ave., Chicago, Illinois 60649.

World Law Fund, 11 West 42nd Street, New York, N.Y. 10036. Produces curriculum materials for grades 7 - 12, including film guides, simulation games, sound film strips, reading sources, outlines and units. In addition to

the simulation games available from the World Law Fund, the Simulation, *Starpower*, has been extensively used. Developed by Garry Shirts, it is available from Western Behavioral Sciences Institute, 1150 Silverado, La Jolla, Calif. 92037. ($3)

World Without War Council; The World Without War Council of Greater Seattle, 1514 N.E. 45th Street, Seattle, Washington 98105 has developed a variety of curriculum materials and educational resources including this film guide, the study guides to go with "Interviews with My Lai Veterans," "Hiroshima - Nagasaki, August 1945," "The War Game," and "The Witness"; a study of the Algerian Revolution employing three films; several simulation/training exercises and games. The Seattle office also developed the World Without War Game. The World Without War Council, 1730 Grove Street, Berkeley, California has developed an in depth list of programs useful for churches and adult education groups; World Without War Council - Midwest has developed bibliographies for Peace Education with Children, the Churches War/Peace Bookshelve and is engaged in curriculum development work with churches. 7245 S. Merrill, Chicago, Illinois 60649

The following organizations are also engaged in developing curriculum materials including the use of films.

Harvard Social Studies Project
Harvard Graduate School of Education
210 Longfellow Hall, Appian Way
Cambridge, Massachusetts 02138

Center for the Studying of Teaching about Peace and War
Wayne State University
784 Grosberg Religious Center
Detroit, Michigan 48202

Social Studies Curriculum Center
4409 Maxwell Hall
Syracuse University
Syracuse, New York 13210

Supervisor of Teacher Training in the Social Sciences
Department of Education
University of California
Berkeley, California 94720

Asian Studies Project
College of Education
Ohio State University
1945 North High Street
Columbus, Ohio 43210

Asian Studies Curriculum Project
School of Education, Tolman Hall
University of California
Berkeley, California 94720

Pacem In Terris Institute
Manhattan College
New York, New York

Latin American Teaching Guidelines
University of Texas
403 Sutton Hall
Austin, Texas 78712

Project Africa
Baker Hall
Carnegie-Mellon University
Schenley Park
Pittsburgh, Pennsylvania 15213

Center for Teaching International Relations
Graduate School of International Studies
University of Denver
Denver, Colorado 80210

Department of Education
Michigan State University
East Lansing, Michigan 48823

Bureau of Educational Research
Utah State University
Logan, Utah 84321

Marin Social Studies Project
201 Tamal Vista Blvd.
Corte Madera, California 94925

Western Behavioral Science Institute
1121 Torrey Pines Road
LaJolla, California 92037

National Council for the Social Studies
(Publishes *Social Education*)
1201 16th Street N.W.
Washington, D.C. 20036

United Nations Association of the U.S.A.
345 East 46th Street
New York, N.Y. 10017

University of Oregon
International Relations Seminars
Education Department
Eugene, Oregon 97403

Nations Inc.
2428 Hillside Avenue
Berkeley, California 94704

American Friends Service Committee
160 North 15th Street
Philadelphia, Pennsylvania 19102

Foreign Policy Association Schools Project
345 East 46th Street
New York, New York 10017

3) Specialized Film Catalogues

a. **Films of a Changing World** by Jean Marie Ackerman
Society for International Development
1346 Connecticut Avenue N.W.
Washington, D.C. 20036

b. **A Guide to Films About Development** (includes filmstrips)
American Freedom From Hunger Foundation
1715 H Street N.W.
Washington, D.C. 20006

c. **A Critical Guide to Curriculum Units and Audio-Visual Materials on China** by the National Committee on United States-China Relations, Inc.
777 United Nations Plaza, 9th Floor
New York, New York 10017

d. **A List of Recommended Films**
United Nations Associations of the U.S.A.
833 United Nations Plaza
New York, N.Y, 10017

e. **British Broadcasting Company Films**
Distributed by Time-Life Films in the U.S.
43 W. 16th Street
New York, N.Y. 10011

f. **National Educational Television Films**
Distributed by Indiana University

Audio-Visual Center
Bloomington, Indiana 47401

4) Film Periodicals

Catholic Film Newsletter, published twice monthly by The Division for Film & Broadcasting of the U.S. Catholic Conference, Suite 4200, 405 Lexington Ave., NY, NY 10017, $6 per year. Reviews of current movies and film education news.

Film Quarterly, University of California Press, Berkeley, Calif. 94704, $5 per year. Reviews of films, criticism, book reviews and articles.

Film News, published 6 times a year, 250 West 57th St., NY, NY 10019, $6 per year. International review of AV materials and equipment, articles. Focus on school use.

Mass Media, Clifford York, 26 issues yearly, 2116 N. Charles St., Baltimore, Md. 21218, $10 per year. Reviews of films, film strips, TV, books, games. Focus on religion, education, the arts, encounter.

Media & Methods, published 9 times a year, Media & Methods Institute, Inc., division of North American Publishing Co., 134 North 13th St., Philadelphia, Pa. 19107, $7 per year. A magazine for schools, covering film and all media resources for teachers and educators.

Media Mix, Jeff Schrank, editor, 8 issues yearly, Box 5139, Chicago, Ill. 60680, $6 per year. Ideas and resources for educational change: articles and reviews of films, filmstrips, books, games.

Sight and Sound, quarterly, Eastern News Distribution, Inc., 155 West 15th St., NY, NY 10011. Reviews of films, books, articles; critical magazine sponsored and published by the British Film Institute.

Sight Lines, Mrs. Esme Dick, editor, published bi-monthly by Educational Film Library Association, Inc., 17 West 60th St., NY, NY 10023, $8 per year. Articles, annotated filmlist; focus on education.

VIII. BACKGROUND READINGS: A SELECT BIBLIOGRAPHY

In planning a film program, specific, to-the-point reading is essential to develop the ideas presented in the film into an intelligent discussion. The books listed here can help prepare a discussion leader, or the viewers, for such discussions.

Achieving a World Without War

1. Robert Pickus and Robert Woito, **To End War**, An Introduction to the Ideas, Books, Organizations and Work than can Help, 332pp, 1970, paperback, $1.50 A valuable introduction to twelve war/peace films and to the activity that could help end war. Included are over 600 annotations of war/peace books and a brief description of 100 organizations and 50 periodicals of interest to those working to end war. Includes sections on Disarmament, World Development, World Community, International Organizations and World Law, Nonviolent Social Change, U.S. Foreign Policy and the Communist World. Outlines the context most likely to aid in ending war.

U.S. Foreign Policy

2. **Peace and the Elections**, 1972, 16pp, 1972, pamphlet, $.25. Sets forth concisely the essential international relations goals the U.S. should pursue if the human race is to move away from war in this century. Outlines the specific next steps which should be taken to help reach each of the goals of strengthened international authority, general and complete disarmament, world economic development, and an increased sense of world community. Advocates a strategy of peace initiative acts designed to bring adversary political states into agreement on the need to pursue these goals.

3. **Foreign Policy and the 1972 Presidential Campaign**, by Robert Scalapino and Paul Seabury, 11pp, 1972, $.50 Challenges the arguments that America has been or wants to be the world's policeman, and is dominated by an urge to reshape the lives of others in our own self-image. Rejects the

view that Communist states and ideology are not a threat to democratic societies.

4. **U.S. Foreign Policy, 1972-1973, The Critical Issues**, by the Foreign Policy Association, 99pp, 1972, $1.25 Background reading on thirteen war/peace issues; presents factual information designed to aid constructive dialogue on foreign policy.

Armaments and Disarmament

5. **Presidential Documents**, June 5, 1972, 83pp, $.25 (order from Supt. of Documents, Government Printing Office, Washington, D.C. 20402) The text of the Salt Treaty and Interim Agreements plus the transcript of a press conference by Dr. Henry Kissinger on the Salt Treaty.

6. Marion McVitty, **Preface to Disarmament**, 72pp, 1971, pamphlet, $1.00 A description of where we are, the need for making general and complete disarmament the goal, given the nature of modern weapons, and the immediate steps which are needed now.

Conscience and War

7. Albert Marrin (ed.), **War and the Christian Conscience**: From Augustine to Martin Luther King, Jr., 342pp, 1971, paperback, $3.95 A valuable anthology of writings tracing the major contributors to the pacifist, just war and crusade interpretations of the requirements of Christian belief.

8. Geoffrey Nuttall, **Christian Pacifism in History**, 86pp, 1972, paperback, $1.25 A valuable study of the different historical justifications of Christian pacifism. Identifies five distinct interpretations of Christ's message, all pacifist. Nuttall argues that the justifications, taken together, should constitute the modern churches statement on war.

9. Peter Mayer (ed.), **The Pacifist Conscience**, 478pp, 1967, paperback, $2.95 An anthology of pacifist writings from ancient times to the present which argue that, whatever else the state may require of an individual, it cannot justifiably order him to participate in war.

10. Albert Camus, **Neither Victims Nor Executioners**, 64pp, 1972, paperback, $.95 Camus' classic essay opposing the use of violence to gain political objectives with an introduction by Robert Pickus relating Camus' themes to the current American peace movement.

11. William Clancy (ed.), **The Moral Dilemma of Nuclear Weapons**, 78pp, 1967, pamphlet, $1.50. A clarification of the moral issues which surround the use of, or the threat to use, nuclear weapons. Includes selections from diverse points of view. The best introduction to the subject.

Democratic Processes

12. Thirty Law Students, U.C., Berkeley, **The Law and Political Protest:** A Handbook on Your Political Rights Under the Law. 115pp, 1970, paperback, $1.25 What you can do and what is illegal; covers the full spectrum of forms of political action. Also offers an opportunity to consider current attacks on constitutional democracy.

13. David Spitz, **On Pure Tolerance,** 20pp, 1971, pamphlet, $.50 A defense of freedom of speech against an attack on that democratic principle by Herbert Marcuse, Barrington Moore, Jr., and Robert P. Wolff.

The Draft

14. Arlo Tatum, **Handbook for Conscientious Objectors,** 137pp, 1972, paperback, $1.50 Emphasizes the problems of conscientious objectors, broadly defined, and the procedures for obtaining a C.O. classification.

15. Allan Blackman, **Face to Face with Your Draft Board,** 128pp, 1972, paperback, $1.25 A guide to the personal appearance which stresses the values of sincerity and openness in seeking to obtain the classification you want and deserve.

International Organization and World Law

16. Lincoln Bloomfield, **The Power to Keep Peace, Today and in a World Without War,** 250pp, 1971, paperback, $2.95 A revised edition of the basic study of international peacekeeping which seeks to identify the problems and the prospects of the United Nations acquiring a standby U.N. police force. This book is indispensable to any student or citizen interested in seeing the international community develop a strengthened peacekeeping capability. Includes contributions by America's foremost political scientists: Hans Morgenthau, Stanley Hoffmann, and Thomas Schelling, policy proposals by two panels of prominent Americans, U.N. documents and proposals of private organizations, all focused on achieving a standby U.N. police force.

17. Louis Sohn and Grenville Clark, **Introduction to World Peace through World Law,** 200pp, 1973, paperback, $1.95. Features Clark & Sohn's classic title essay with contributions by Elizabeth Mann Borgese and others. The best introduction to World Law, updated by Louis Sohn in 1972.

18. Virginia Saurwein, **The UN at Twenty-Five,** 68pp, 1970, pamphlet, $1.50 A special issue of *Intercom* surveying the contribution of the U.N. to international cooperation and conflict resolution. Outlines ways to improve the performance of the U.N. as a peacekeeping force.

Nonviolence

19. M. K. Gandhi, **All Men Are Brothers,** 208pp, 1972, paperback, $1.95. An anthology of Gandhi's writings put together by UNESCO. Includes dates and sources of each quote to aid the student in tracing developments in Gandhi's thought and to connect the quote with the circumstances in which it was given. Includes portions of Gandhi's Autobiography plus later writings which together give an autobiographical account of his life, plus writings on peace, truth, nonviolence, democracy, poverty, women and conflict prosecution. The best anthology of the 20th Century's foremost politician.

20. Joan Bondurant, **Conquest of Violence,** 271pp, 1967, paperback, $2.45 The best exposition of Gandhi's conception of nonviolent social conflict, what it is and what it is not. Especially valuable in a time when Gandhi's name is evoked to justify so many causes he could not possibly have endorsed.

21. G. Ramachandran and T. K. Mahadevan (eds.), **Gandhi, His Relevance for Our Times,** 393pp, 1970, paperback, $2.95 An anthology of Western and Indian students of government applying Gandhian ideas of constructive nonviolent conflict to current problems of international relations, nonviolent theory, civil rights activity and nonviolent resistance to aggression. Selections by Joan Bondurant, Gene Sharp, Kenneth Boulding, Charles Walker, Mulford Sibley, R. R. Diwaker and others.

22. Gene Sharp, **Exploring Nonviolent Alternatives,** 176pp, 1970, paperback, $2.25 A realistic appraisal of the techniques of nonviolent action applied to problems of international and other conflict. Includes an extensive bibliography, eighty-five examples and fifty-one areas for research.

World Development

23. Charles Bloomstein, **Development: New Approaches,** 68pp, 1972, pamphlet, $1.50. A valuable guide for educators with curriculum units, films, and an annotated bibliography.

24. **Toward Accelerated Development, Proposals for the Second United Nations Development Decade,** Report of the Committee for U.N. Development Planning, 46pp, 1970, pamphlet, $.75 A description of the U.N. Development Program, the areas in which it is operating, the specific policy changes required to meet its goals, and some of the likely consequences of failure.

World Community

25. Stanley Studer, **Human Rights and Fundamental Freedoms in Your Community**, 128pp, 1968, paperback, $.95 An introduction to the international human rights movement, to the Universal Declaration of Human Rights, the Covenants and Conventions plus current treaties and possible enforcement procedures.

26. Vernon Van Dyke, **Human Rights, The United States and the World Community**, 292pp, 1970, $3.75 An especially clear description of the post-World War II human rights movement, the implications of human rights covenants and conventions, and the arguments for and against the U.S. accepting additional international obligations in this field. Cogently reasoned.

27. Pope John XXIII, **Pacem in Terris**, 46pp, 1965, $.45 An eloquent appeal for world peace, reconciliation and brotherhood.

28. Andrei D. Sakharov, **Progress, Coexistence & Intellectual Freedom**, 158pp, 1968, paperback, $1.50 A Russian Nobel Prize Physicist argues for world community and world government by the end of the 20th Century.

Publications of Special Value to Teachers

29. Charles Bloomstein (ed.), **Understanding U.S.-China Relations, Issues and Resources**, 72pp, 1971, pamphlet, $1.50 Includes a brief history of 20th Century China, three high school study units plus curriculum guide, bibliography, audio-visual materials and other resources.

30. Charles Bloomstein (ed.), **The Human Person and the War System**, 72pp, 1971, pamphlet, $1.50 An especially valuable issue of *Intercom* for users of this guide. It provides study materials on Nuremberg, My Lai, The Draft, Hiroshima, and a perceptive essay by Betty Reardon on the individual and international law.

31. Charles Bloomstein (ed.), **Education on War, Peace, Conflict and Change**, 64pp, 1970, pamphlet, $1.50 Argues for the need to teach about war and peace and provides curriculum, teacher training and conceptual resources.

32. Charles Bloomstein (ed.), **Teaching About War, Peace, Conflict and Change**, 68pp, 1971, pamphlet, $1.50 Introduces new developments in social studies curriculum development related to war and peace.

Organization Guidelines

33. Diocese of California (Episcopal), **World Without War Program Guidelines**, 54pp, 1972, pamphlet, $.75 An extremely rare statement: a text

delineating the basis of agreement by the Diocesian World Without War Program Committee on which the full Church structure can become engaged in work for a world without war. Offers both an example of how an organization can become engaged in this field and suggest a number of program activities, including the use of films, which can result.

All of the above publications can be ordered from:

WORLD WITHOUT WAR PUBLICATIONS
7245 S. Merrill Ave.
Chicago, Illinois 60649

bulk rates on request, include zip code with your address and prepay your order. $.25 postage and handling charge applies to all orders.

IX. KEY TO FILM SOURCES

Note: Check your local public library or university library. Rental is often cheaper.
Prices quoted after film review are for NO ADMISSION showings. Where admission is charged, rental is higher.

AB Audio/Brandon affiliated with Crowell Collier and MacMillan Inc.

406 Clement St.
San Francisco, Cal. 94118
(415) 752-4800

34 MacQueston Pkwy. S.
Mt. Vernon, N.Y. 10550
(914) 664-5051

512 Burlington Ave.
La Grange, Ill. 60525
(312) 482-9090

ADF American Documentary Films
(20% discount for high school students)

379 Bay St.
San Francisco, Cal. 94133
(415) 982-7475

336 W. 84th St.
New York, N.Y. 10024
(212) 799-7440

AF Association Films

25358 Cypress Ave.
Hayward, Cal. 94544
(415) 783-0100

512 Burlington Ave.
La Grange, Ill. 60525
(312) 352-3377

600 Grand Ave.
Ridgefield, N.J. 07657
(201) 943-8200

AFSC American Friends Service Committee

National Office
160 N. 15th St.
Philadelphia, Pa. 19102

4312 S.E. Stark
Portland, Ore. 97215
(503) 235-8954

15 Rutherford Pl.
New York, N.Y. 10003
(212) 777-4600

area offices serve local region only

319 E. 25th St.
Baltimore, Md. 21218
(301) 366-7200

407 S. Dearborn St.
Chicago, Ill. 60605
(312) 427-2533

AFSC American Friends Service Committee (continued)
2160 Lake St.
San Francisco, Cal. 94121
(415) 752-7766

814 N.E. 40th St.
Seattle, Wash. 98105
(206) 632-0502

AID Agency for International Development
write to NAC

AIM Association Instructional Materials, a division of Association Films
see AF

AMP Another Mother for Peace
407 N. Maple Drive
Beverly Hills, Cal. 90210

Americans Talk Peacekeeping
833 UN Plaza
New York, N.Y. 10017

AV-ED AV-ED Films
7934 Santa Monica Blvd.
Hollywood, Cal. 90046
(213) 654-8197

B Bailey Films
6509 de Longpre Ave.
Hollywood, Cal. 90028

BFA Educational Media, A Division of Columbia Broadcasting System, Inc.
211 Michigan Avenue
Santa Monica, Cal. 90404
(213) 829-2901

Cin V Cinema V
595 Madison Ave.
New York, N.Y. 10022

9255 Sunset Blvd., Suite 402
Los Angeles, Cal. 90069
(213) 274-8928

CC Columbia Cinematheque
711 Fifth Ave.
New York, N.Y. 10022
(212) PL1-7529

CF Contemporary Films/McGraw-Hill
1714 Stockton St.
San Francisco, Cal. 94133
(415) 362-3115

Princeton Rd.
Hightstown, N.J. 08520
(609) 448-1700

828 Custer Ave.
Evanston, Ill. 60202
(312) 869-5010

KEY TO FILM SOURCES

CMC Center for Mass Communications
136 S. Broadway
Irvington-on-Hudson, N.Y. 10533
(914) 591-9111

CMRI Children's Medical Relief International
228 E. 48th St.
New York, N.Y. 10017
(212) 751-1111

CNVA New England CNVA
RFD Box 430
Voluntown, Connecticut 06384

COKES Cokesbury
85 McAllister St.
San Francisco, Cal. 94102
(415) 552-3562

1600 Queen Anne Rd.
Teaneck, N.J. 07666

EBF Encyclopedia Britannica Films
425 N. Michigan Ave.
Chicago, Ill. 60611

EMC University of California Extension Media Center
University of California
Berkeley, Cal. 04720
(415) 642-6000

FI Films Incorporated
main office
1144 Wilmette Ave.
Wilmette, Ill. 60091
(312) 256-4730

98 W. Jackson St., Suite 1
Hayward, Cal. 94544
(415) 782-4777

(Chicago area)
4420 Oakton St.
Skokie, Ill. 60076
(312) 676-1088

35-01 Queens Blvd.
Long Island City, N.Y. 11101
(212) 937-1110

FIM Film Images, a division of Radim Films, Inc.
1034 Lake St.
Oak Park, Ill. 60301
(312) 386-4826

FOR Fellowship of Reconciliation
Box 271
Nyack, N.Y. 10960
(914) EL8-4601

FSC Films for Social Change
5122 Waterman Blvd.
St. Louis, Mo. 63108
(314) 371-3768

GP Grove Press Film Division
53 E. 11th St.
New York, N.Y. 10003
(212) 677-2400

HCW Hurlock Cine World
13 Arcadia Road
Old Greenwich, Conn. 06870

Hollywood TV Theatre
Frank Goodman Associates
165 West 46th Street
New York, N.Y.

I Impact Films Inc.
144 Bleecker St.
New York, N.Y. 10012
(212) OR4-3375

IFB International Film Bureau
332 S. Michigan Ave.
Chicago, Ill. 60604
(312) 427-4545

ISNV Institute for the Study of Non-Violence
Box 1001
Palo Alto, Cal. 94302
(415) 321-8382

IU Indiana University (has NET films)
Audio-Visual Center
Bloomington, Ind. 47401
(812) 337-8087

JAN Janus Films
745 Fifth Ave.
New York, N.Y. 10022
(212) PL3-7100

KSP King Screen Productions
320 Aurora Ave. N.
Seattle, Wash. 98109
(206) 682-3555

KEY TO FILM SOURCES

MHF McGraw-Hill Films
330 W. 42nd St.
New York, N.Y. 10036
(212) 971-6681

MLA Modern Learning Aids
1212 Avenue of the Americas
New York, N.Y. 10036
(212) 765-3100

MMM Mass Media Ministries
2116 N. Charles St.
Baltimore, Md. 21218
(301) 727-3270

1720 Chouteau Ave.
St. Louis, Mo. 63103
(314) 436-0418

MOMA Museum of Modern Art
11 W. 53rd St.
New York, N.Y. 10019
(212) 956-6100

NAC National Audio-Visual Center (has AID, USDS films)
Suitland, Maryland
(301) 763-7420

NBC NBC Educational Enterprises, Inc.
30 Rockefeller Plaza
New York, N.Y. 10020
(212) CI7-8300

NEW Newsreel
28 W. 31st St.
New York, N.Y. 10001
(212) 565-4930

162 N. Clinton St.
Rm. 204
Chicago, Ill. 60606

450 Alabama St.
San Francisco, Cal. 94110

NFBC National Film Board of Canada
680 Fifth Ave.
Suite 819
New York, N.Y. 10019

US distributor:
Contemporary Films

NYF New Yorker Films
2409 Broadway
New York, N.Y. 10024
(212) 362-6330 or 362-6374

OAV-UCC Office for Audio-Visuals, United Church of Christ
600 Grand Ave.
Ridgefield, N.J. 07657
(201) 945-7060

512 Burlington Ave.
La Grange, Ill. 60525
(312) 352-1535

OS Oregon State
Audio-Visual Instruction
133 Gill Coliseum
Corvallis, Ore. 97331
(503) 754-2911

P Pyramid Films
Box 1048
Santa Monica, Cal. 90406
(213) 828-7577

PE Perrenial Education, Inc.
1825 Willow Rd.
Northfield, Ill. 60093
(312) 446-4153

PIC Pictura Films
43 W. 16th St.
New York, N.Y. 10011
(212) 691-1730

RAD Radim Films, Inc.
1034 Lake St.
Oak Park, Ill. 60301

RF Rembrandt Films
267 W. 25th St.
New York, N.Y. 10011
(212) 675-5330

ROA Roa's Films
1696 N. Astor St.
Milwaukee, Wis. 53202
(414) 271-0861

SANE A Citizens' Organization for a Sane World
318 Mass. Ave. N.E.
Washington, D.C. 20002

SHELL Shell Oil Co., Film Library
450 N. Meridian St.
Indianapolis, Ind. 46204
(317) 235-7631

50 West 50th St.
New York, N.Y. 10020

TEX Texture Films Inc.
1600 Broadway
New York, N.Y. 10019
(212) 586-6960

KEY TO FILM SOURCES

TF Tribune Films
38 W. 32nd St.
New York, N.Y. 10001
(212) 594-5287

TL Time-Life Films, Inc.
43 W. 16th St.
New York, N.Y. 10011
(212) 691-2930

UA16 United Artists 16
729 Seventh Ave.
New York, N.Y. 10019
(212) 245-6000

UM University of Michigan A.V. Center
416 Fourth St.
Ann Arbor, Mi. 48103
(303) 764-5350

USDS United States Dept. of State
Film Library or Write to NAC
Washington, D.C. 20520

UW University of Washington
Audio-Visual Services
Seattle, Wash. 98195
(206) 543-2500

UWF United World Films, parent company of U16 Universal 16 and Kinetic Div.

205 Walton St. N.W.
Atlanta Ga. 30303
(404) 523-6201

425 N. Michigan Ave.
Chicago, Ill. 60611
(312) 337-1100

2001 S. Vermont Ave.
Los Angeles, Cal. 90007
(213) 731-2151

630 Ninth Ave.
New York, N.Y. 10036
(212) 246-4747

WR16 Walter Reade 16
241 E. 34th St.
New York, N.Y. 10016
(212) 683-6300

WWWC World Without War Council
1730 Grove St.
Berkeley, Cal. 94709
(415) 845-1992

YESH Yeshiva University Film Library
526 W. 187th St.
New York, N.Y. 10033
(212) 568-5560

ZIP Zipporah Films Inc.
54 Lewis Wharf
Boston, Mass. 02110
(617) 742-6680

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About the Author

Selecting films for peace education programs with the World Without War Council of Greater Seattle, Mrs. Lucy Dougall became aware of the need for a current guide to films which would encourage a reasoned and thoughtful approach to war/peace issues. Selecting films from many sources, she began to view and review, using criteria which would shape a guide to suit many purposes and audiences. Her work attests to the fact that concerned individuals can engage in thoughtful and constructive work for a world without war.

Mrs. Dougall's background has given her much preparation for the commitment she has made through the World Without War Council. The daughter of Amos J. Peaslee, a founder of the International Bar Association, Lucy assisted her father in preparing a compilation of the constitutions of all nations. With her family, Lucy has traveled widely and has lived in Australia, France, Mexico and Chile.

Married to William Dougall, a teacher at Lakeside School in Seattle, Lucy lives in nearby Woodinville with their five children. As a continuing volunteer at the Council, Lucy has been involved with many area organizations and has concentrated on film programming. In 1970-71 she organized a contest for Northwest amateur filmmakers, "Make a Film to End War," and coordinated the first "World Without War Film Festival" held in Seattle in October 1971.

WORLD WITHOUT WAR COUNCIL OF THE UNITED STATES

The principal objectives of the Council are:

Establishing the goal of ending war as a guiding force in American life;

Clarifying realistic strategies and defining specific tasks essential to achieving that goal;

Engaging the leaders of private organizations and institutions in appropriate work through their own constituencies to translate these strategies into public policy;

Offering through national and regional intelligence and action centers the catalytic, training, publishing, programming and coordinating services needed;

Demonstrating models of continuing work in the climate-setting sectors of American life (e.g., mass media, education, labor, business, religion, science);

Providing a continuing overview of the American peace effort designed to counter the waste and futility of many past efforts by common attempts to develop standards for effective work.

Write for full information on current programs, publications and work opportunities.

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WAR.PEACE. Film Guide

War is a theme frequently in films—from the early masterpiece All Quiet on the Western Front ***to*** The War Game ***and*** Catch–22.
For people who are concerned with ending war and wish to use films to stimulate discussions, picking the best films can be a confusing, time-consuming task.
This WAR.PEACE. Film Guide ***simplifies that task: It describes many of the best films concerned with war, the arms race, international economic development and other related areas, and provides the necessary information for obtaining them.***

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